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NUMBER·FOUR

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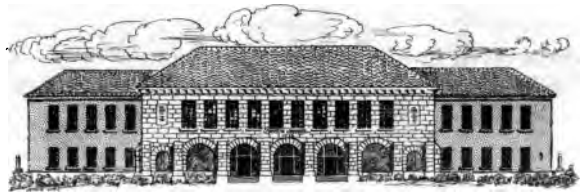

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NATURAL COURSE IN MUSIC

MUSIC READER

NUMBER FOUR

BY

FREDERIC H. RIPLEY

PRINCIPAL OF THE BIGELOW SCHOOL, BOSTON

AND

THOMAS TAPPER

INSTRUCTOR IN MUSICAL COMPOSITION AND THEORY. EXAMINER IN THEORY, IN THE AMERICAN COLLEGE OF MUSICIANS

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NAT. MUS. READ. FOUR.
W. P. 12

Preface.

The opening exercises of this volume are no more difficult than those which appear at the beginning of the previous volumes. This will enable those who need elementary practice to secure it, while the more advanced classes will be able to sing the exercises at sight with greater musical effect.

The vocal drill exercises become more varied, and are consequently of greater value in instruction. It should be remembered that they are useful, not only for clear and rapid enunciation, but they are used with their parallels to teach chromatic effects and phrasing, as well as to familiarize the pupils with more intricate forms of rhythm.

The selected songs of this volume are from the best classical composers, and it will be found that the previous training has, in all cases, been sufficient to enable the pupils to read them at sight.

Directions.

Chart Series G accompanies this book, study from which should precede the lessons here. The simple exercises in the beginning may be taken with greater rapidity and finish; they should not be regarded merely as exercises for sight-reading.

The Dictation lessons of this volume are especially designed to familiarize the pupils with forms of scale and varieties of meter.

Many of the songs of this volume appear with piano-forte accompaniment. The teacher will have the pupils study the melody until they are so familiar with it that they can sing it without being disconcerted by the piano.

The usual Patriotic and Devotional Songs are to be found in this volume, together with new ones of like character with those which have appeared in the preceding volumes. When they are sung by all the grades, the unison plan may be adopted, or the lower grades may sing the melody while the upper grades sing in parts.

SECTION I.

Vocal Drill.*

Ex. 1.

Ex. 2. Ch. Ser. G. Modulator 9.

Ex. 3.

Ex. 4.

Ex. 5.

STAFF. CLEF. BAR. DOUBLE BAR. MEASURE.

2/4, 3/4, 4/4 METER SIGNATURES. REPEAT.

* Vocal Drill, see Directions.

Ex. 6.

Ex. 7. Ch. Ser. G. Page 9.

Ex. 8.

Ex. 9.

Ex. 10. Ch. Ser. G. Pages 12 and 13.

Ex. 11.

Ex. 12.

𝅝 Whole Note. 𝅗𝅥 Half Note. ♩ Quarter Note. ♪ Eighth Note. 𝅘𝅥𝅯 Sixteenth Note. 𝄼 Half Rest. 𝄽 Quarter Rest. 𝄾 Eighth Rest. 𝄿 Sixteenth Rest.

A dot placed after a note increases its value one half, thus: 𝅗𝅥. equals 𝅗𝅥♩ or 𝅗𝅥♩♩, ♩. equals ♩♪ or ♪♪♪, ♪. equals ♪𝅘𝅥𝅯 or 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯.

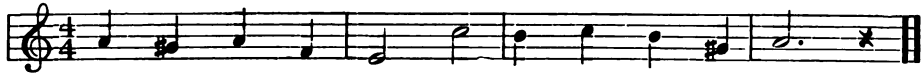
Vocal Drill.*

Ex. 13.

Ex. 14. Ch. Ser. G. Page 11, Ex. 4.

Ex. 15.

Ex. 16.



Ex. 17.

Ex. 18. Ch. Ser. G. Page 11, Ex. 3.

Ex. 19.

* *Vocal Drill.* — The vocal drill is represented in two ways. *a*, which is the simpler, form, is intended as a key to *b*. When *a* is perfectly learned, and can be sung freely with the syllable loo, attention should be directed to *b*. When *b* is sung freely with the syllable loo, apply the syllables shown below the exercise, and sing with these until it is mastered.

Dictation.

Dictation exercises consist of elements already made familiar to the ear and eye by previous practice. The object is to give the pupil the power to write what he hears, but the immediate result of these lessons should be: (1) more careful attention; (2) greater acuteness of hearing; (3) better knowledge of note progressions; (4) a deeper impression of tone effects; (5) careful observation of musical notation; (6) increased power to read music.

Directions.

The teacher should require the pupils to draw the staff and place the clef. After singing the scale to fix the tones in the pupils' minds, she calls attention to the position of Do upon the staff. She should then sing the exercise slowly, with the syllable Loo; and the children should write the notes upon the staff. Afterwards the correct representation should be placed before them, errors corrected, and new trials made.

Exercises.

a.

b.

c.

d.

e.

No. 1. The American Flag.

Words by JOSEPH RODMAN DRAKE.
(American author, 1795–1820.)

Moderato.*
When free - dom, from her moun - tain height, Un-furl'd her stand - ard
to the air, She tore the az - ure robe of night, And
set the stars of glo - ry there; She min - gled with its
gor - geous dyes The milk - y bal - dric of the skies, And
striped its pure, ce - les - tial white, With streak - ing of the
morn - ing light; Then from his man - sion in the sun She
called her ea - gle bear - er down, And gave in - to his
might - y hand The sym - bol of her cho - sen band!

*_Moderato_ (Italian), moderately; in moderate speed.

Vocal Drill.

Ex. 20.

Ex. 21.

Ex. 22.

Ex. 23.

Ex. 24.

Ex. 25.

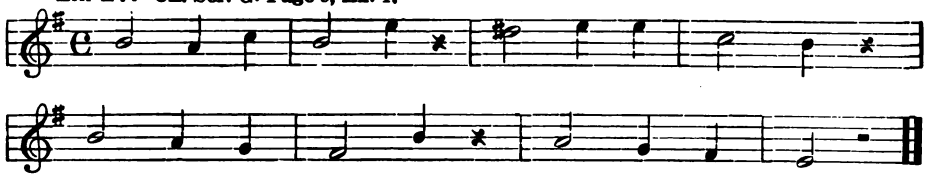
♯ Sharp. ♭ Flat. ♮ Natural. Key Signature.

* A sharp, flat, or natural placed before a note, as in Ex. 22, is called an accidental, and the tone which it indicates is called a chromatic tone.

Vocal Drill.

Ex. 26.

Ex. 27. Ch. Ser. G. Page 9, Ex. 1.



Ex. 28. Ch. Ser. G. Pages 12 and 13. SCANDINAVIAN.

Ex. 29.

Ex. 30.

Ex. 31.

The key signature shows the position of Do. The flat farthest to the right is always on Fa, and the sharp farthest to the right is always on Si.

⁀ TIE. Two notes on the same line or space, joined by a tie, are sung as one note having their united value.

No. 2. Guardian Angels.

Music by ROBERT SCHUMANN.
(German composer, 1810–1856.)

Semplice.*
1. When chil - dren lay them down to sleep, Two
2. But when they wake at dawn of day The
an-gels come their watch to keep, Cov'ring them up safe-ly and warm,
two bright an- gels go a - way; Resting them from their work of love,
cres.
Ten - der - ly shield-ing them from harm.
For God him - self keeps watch a - bove.

* *Semplice* (Italian), simply; in a simple and unaffected manner.
† *p*, abbreviation of the Italian word *piano*, meaning softly.

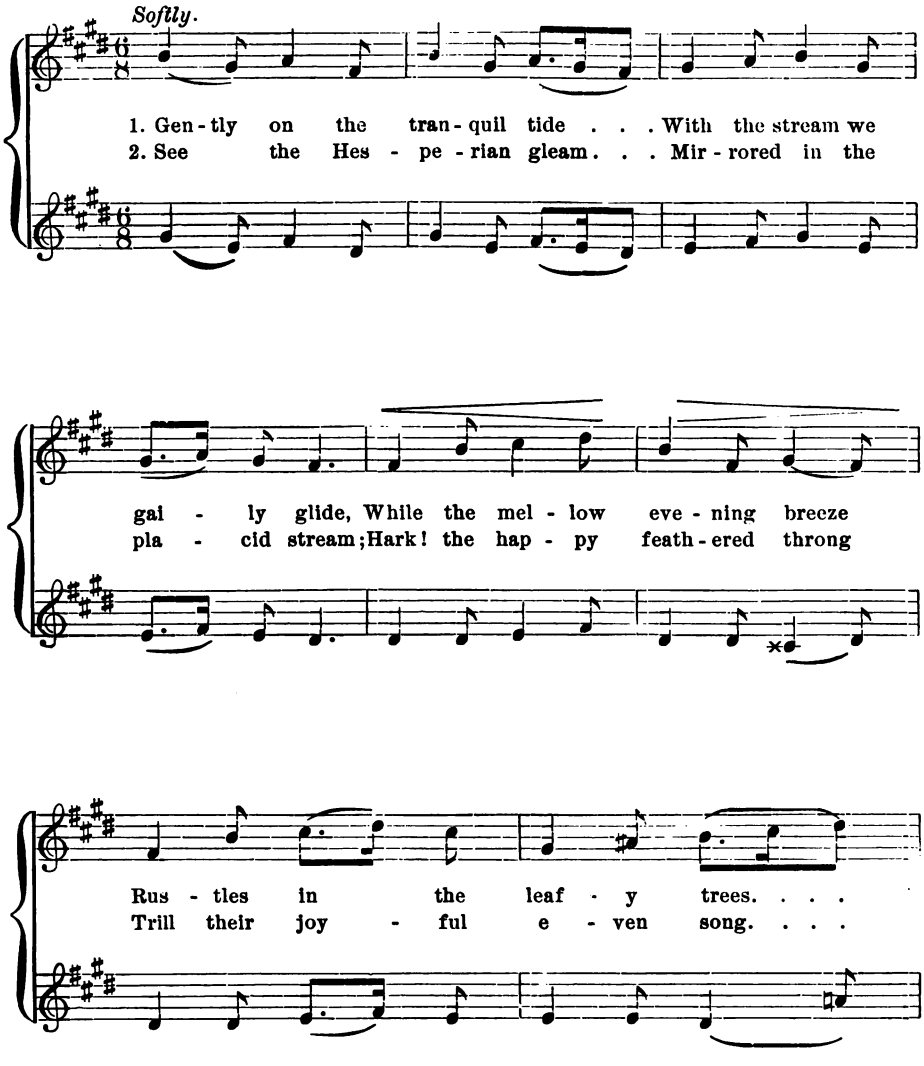
Ex. 32.

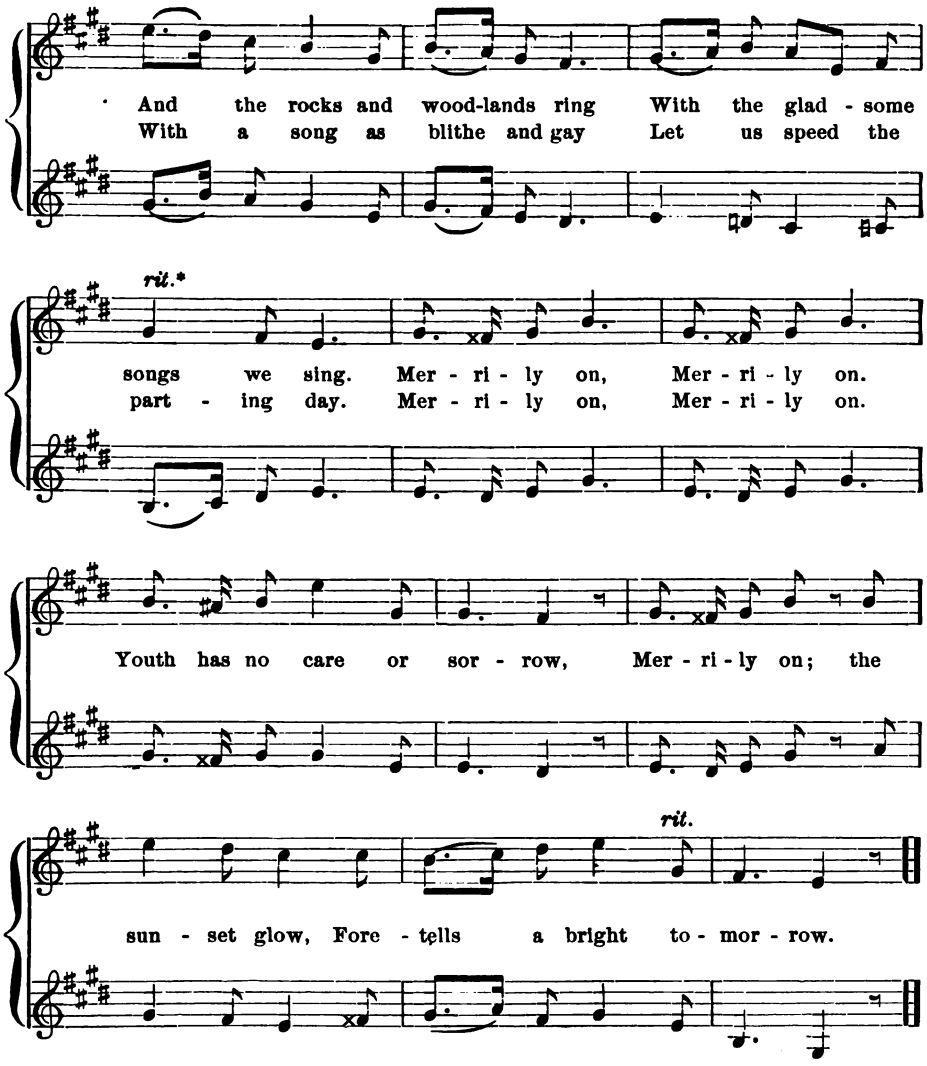
Ex. 33.

The meter signatures in common use are $\frac{2}{2}$, $\frac{2}{4}$, $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{4}{4}$ (C, sometimes used instead of $\frac{4}{4}$); $\frac{6}{8}$, $\frac{9}{8}$, and $\frac{12}{8}$ are also quite common. In every case the figures show the note value in each full measure; e.g., $\frac{2}{2}$ means that each full measure must contain the value of two half notes; $\frac{2}{4}$ means that each full measure must contain the value of two quarter notes. The upper figure shows also the number of beats or pulses to a measure; e.g., in $\frac{3}{4}$ meter each measure receives three beats.

No. 3. River Song.

Music by F. C. MAKER.


Softly.
1. Gen - tly on the tran - quil tide . . . With the stream we
2. See the Hes - pe - rian gleam . . . Mir - rored in the
gai - ly glide, While the mel - low eve - ning breeze
pla - cid stream; Hark! the hap - py feath - ered throng
Rus - tles in the leaf - y trees. . . .
Trill their joy - ful e - ven song. . . .


And the rocks and wood-lands ring With the glad - some
With a song as blithe and gay Let us speed the
rit.*
songs we sing. Mer - ri - ly on, Mer - ri - ly on.
part - ing day. Mer - ri - ly on, Mer - ri - ly on.
Youth has no care or sor - row, Mer - ri - ly on; the
rit.
sun - set glow, Fore - tells a bright to - mor - row.

Rit. Abbreviation of the Italian word *ritardando*, meaning to diminish the speed; or to sing a trifle slower.

Ex. 34. Ch. Ser. G. Page 12.

Ex. 35.

Ex. 36.

𝄵 Meter Mark. This indicates that two beats are to be given to each measure. Observe the difference between 𝄴 $(\frac{4}{4})$ and 𝄵 $(\frac{2}{2})$.

Accent.—The first beat of every measure should be accented, but in $\frac{4}{4}$ and $\frac{6}{8}$ meters, a secondary accent, weaker than the first, falls on the third and fourth beats respectively. The effect of the secondary accent in $\frac{4}{4}$ meter is illustrated by the word com' pro-mis' ing.

Vocal Drill.

Ex. 37.

Ex. 38.

Ex. 39.

Ex. 40.*

Ex. 41.

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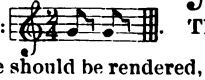
* Note.— When it is desired that the tones of a measure like this ; shall be short and detached, it may be indicated by placing dots under the notes, thus : ; or by using notes of a less value with rests after them, thus :  . The rests in this case, then, simply indicate the way in which the measure should be rendered, and do not cause a pause in the music. This is a point of the highest importance, as children frequently suppose there must be a count or a beat for the rests, which they find almost impossible to give. But if they are once assured that in such cases the rests are not to be considered, except as affecting the notes, the difficulty is removed.

Vocal Drill.

The word chromatic is derived from the Greek word chroma, meaning a color. Chromatic tones are so called because they were at one time indicated by notes of a different color from the others. They are now indicated by Sharps (♯), Flats (♭), Naturals (♮), Double Sharps (×), or Double Flats (𝄫).

Dictation.

The key is D. The signature is . Where is Do in this key? The meter is $\frac{3}{4}$. What must each measure contain in $\frac{3}{4}$ meter? Where does the accent fall in $\frac{3}{4}$ meter? The teacher will call attention to the dotted note ♩. ♪ ♩ To familiarize the ear with this effect the teacher may have the children sing such examples of it as occur in "America." Flat seven, which is also introduced here, is represented by placing a natural (♮) on si, or seven of the scale: thus,

Exercises.

a.

b.

c.

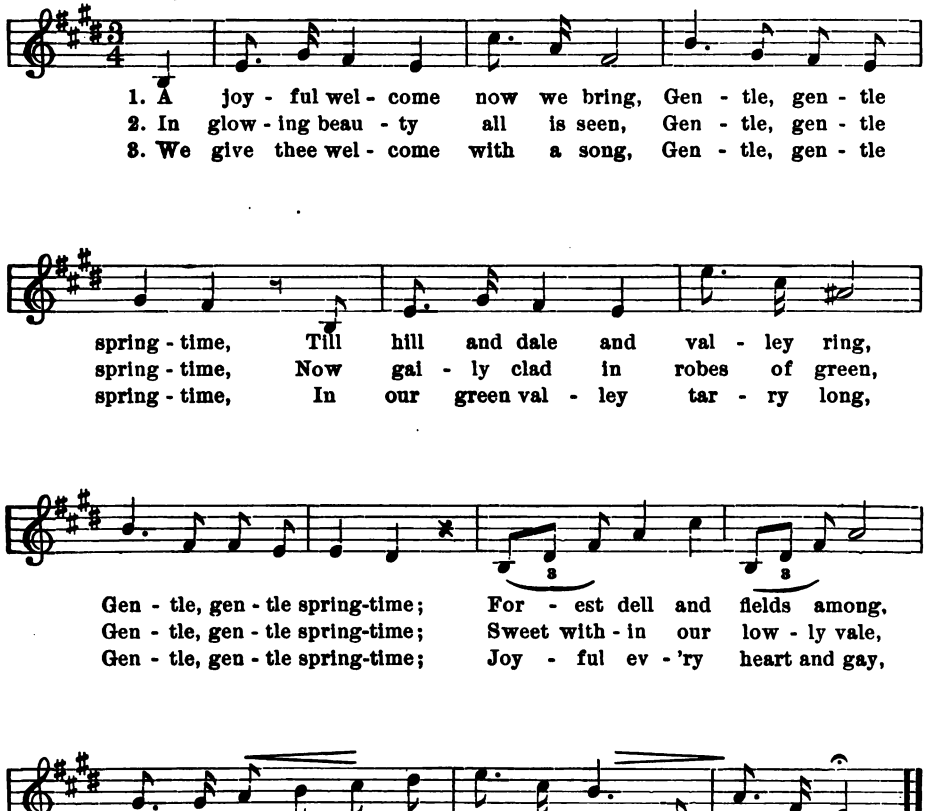
d.

e.

No. 4. Return of Spring.

ROBERT SCHUMANN.
(German composer, 1810–1856.)

*Moderato.**


1. A joy - ful wel - come now we bring, Gen - tle, gen - tle
2. In glow - ing beau - ty all is seen, Gen - tle, gen - tle
3. We give thee wel - come with a song, Gen - tle, gen - tle
spring - time, Till hill and dale and val - ley ring,
spring - time, Now gai - ly clad in robes of green,
spring - time, In our green val - ley tar - ry long,
Gen - tle, gen - tle spring-time; For - est dell and fields among,
Gen - tle, gen - tle spring-time; Sweet with - in our low - ly vale,
Gen - tle, gen - tle spring-time; Joy - ful ev - 'ry heart and gay,
Ev - 'ry-where we 'll greet thee with a song, a mer - ry song.
Greet the songs of lark and night - in - gale, and night - in-gale.
Joins with us in our sweet roun - de - lay, sweet roun - de - lay!

**Moderato*; moderately, as to speed.

𝄐 The hold increases the value of a note at least one beat.

Ex. 47.

Ex. 48.

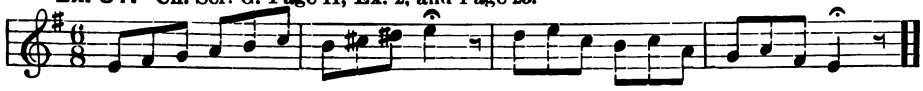
Ex. 49.

Ex. 50.

* See Ch. Ser. G. Page 12, Ex. 2.

The scale may begin on any staff degree.

Ex. 51. Ch. Ser. G. Page 11, Ex. 2, and Page 23.



Ex 52.

Ex. 53.

Ex. 54.

Ex. 55.

SCALE ASCENDING.

SCALE DESCENDING.

No. 5. The Bobolink.

p
1. Sweet bird, thy bower is ev - er green; Thy
2. O could I fly, I 'd fly with thee; We 'd
sky is ev - er clear; Thou hast no sor-row
make on joy - ful wing, Our an - nual vis - it
in thy song, No win - ter in thy year.
round the globe, Com - pan - ions of the spring.

p, *piano*, softly.

< increase the tone power.

> decrease the tone power.

Ex. 56.

Ex. 57.

Ex. 58.

Ex. 59.

The lines and the spaces of the staff are called staff degrees.

The staff degrees are lettered, thus:

Ex. 60.

Ex. 61. Ch. Ser. G. Pages 15 and 16.

Ex. 62.

No. 6. God be our Guide.

FRANZ ABT.
(German composer, 1819–1885.)

Moderato.
mf*
1. God be our Guide, His help is sure; In
2. Work that we pur - pose ev - 'ry hour Can
3. Might - y to bless from day to day, Till
mf
Him our hope shall rest, se - cure. His
pros - per on - ly through His power. Our
life's brief light shall pass a - way, He
cres.**
strength a - lone suc - cess can bring; This prayer from ev - 'ry
souls His gra - cious Pres - ence seek; With joy - ful lips this
gives and takes, and works His Will. We pray, and bid our
f***
p
f
heart shall spring, God be our Guide, God be our Guide.
prayer we speak; God be our Guide, God be our Guide.
heart be still, God be our Guide, God be our Guide.

* *mf*, abbreviation of the Italian words *mezzo* and *forte*, meaning in a medium degree of strength; hence, moderately loud.

** *cres.*, abbreviation of the Italian word *crescendo*, meaning to increase the tone power.

*** *f*, abbreviation of the Italian word *forte*, meaning strong.

Vocal Drill.

Ex. 63.

Ex. 64.

Ex. 65.

Ex. 66.

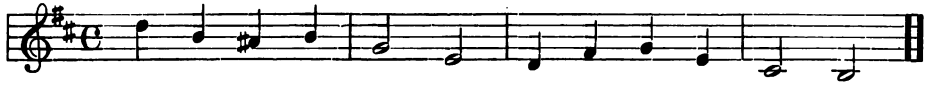
Ex. 67.

The clef is used to show how the staff degrees are lettered. The G clef (𝄞), which is a modified Gothic G, shows the position of the letter G. From this the letters of the other staff degrees are easily derived.

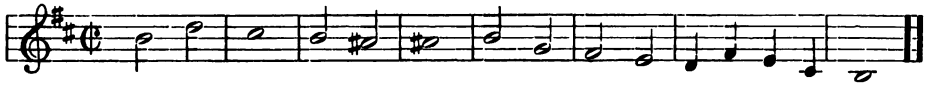
Vocal Drill.

Ex. 68.

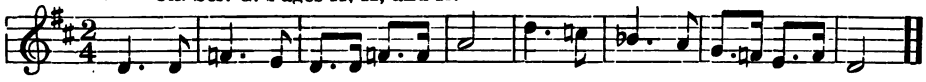
Ex. 69.



Ex. 70.



Ex. 71. Ch. Ser. G. Pages 11, 12, and 13.



Ex. 72.

Ex. 73.

The first note of the scale, or Do, is called the key note.

The name of the staff degree on which the key note occurs is also the name of the key.

Dictation.

The key is E. The signature is . Where is Do in this key? The meter is $\frac{4}{4}$. What must each measure contain in $\frac{4}{4}$ meter? Where does the accent fall in $\frac{4}{4}$ meter? The features of this lesson are the evenly divided beat and the introduction of the tone Ti, or sharp five. To familiarize the ear with the effect of the divided beat some exercises should be sung. Sharp five, or Ti, is represented in the key by placing a sharp on five, or Sol, thus:

Exercises.

a.

b.

c.

d.

e.

Ex. 74.

Ex. 75.

Ex. 76.

Ex. 77.

When we speak of the key of an exercise we simply mean that the tones of the exercise are to be found in the scale beginning on the key note.

Scales beginning and ending on Do are called major scales.

Ex. 78.

Ex. 79.

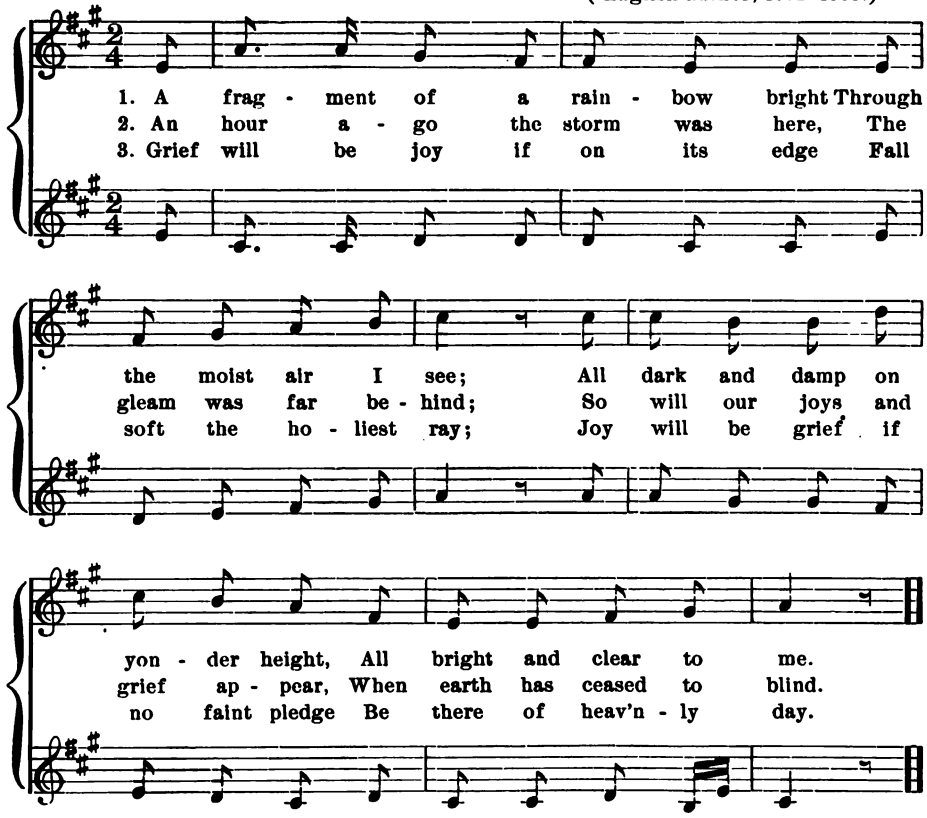
Ex. 80.

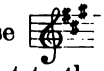
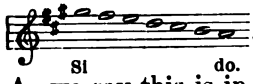
Ex. 81.

By the key of A, we mean that the notes of the exercise are to be found in the scale beginning on the staff degree lettered A, or as we say, beginning on A.

No. 7. The Rainbow.

Words by JOHN KEBLE.
(English author, 1792–1866.)


1. A frag - ment of a rain - bow bright Through
2. An hour a - go the storm was here, The
3. Grief will be joy if on its edge Fall
the moist air I see; All dark and damp on
gleam was far be - hind; So will our joys and
soft the ho - liest ray; Joy will be grief if
yon - der height, All bright and clear to me.
grief ap - pear, When earth has ceased to blind.
no faint pledge Be there of heav'n - ly day.

The key signature shows us where Do is. In this case  the signature being formed of sharps we know that the one farthest to the right is on Si, or seven of the scale. Going down from this we come to Do 

. Do being in this case on the staff degree known as A, we say this is in the key of A.

Ex. 82.

Ex. 83.

Ex. 84.

If there is no key signature we know that Do is on the third space, or C, and the exercise is most likely in the key of C. If tones are used that are not in the scale indicated by the key signature, they are distinguished by accidentals, and are called chromatic tones.

Ex. 85.

Ex. 86.

Ex. 87.

Ex. 88.

A scale beginning and ending on La is frequently used. This scale is called the minor scale. The key signature remains unchanged, however, so that it is by noticing the tone effect that we discover that La instead of Do is the keynote.

No. 8. Give thy Heart's Best Treasures!

Words by ADELAIDE A. PROCTOR.
(English poetess, 1825–1864.)

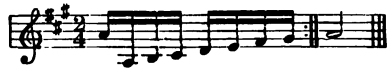
mf
1. See the riv - ers flow - ing Down-ward to the sea, . .
2. Watch the prince - ly flow - ers Their rich fra - grance spread;
3. Give thy heart's best treas - ures; From fair na - ture learn;
Pour - ing all their treas - ures Boun - ti - ful and free! . .
Load the air with per - fumes, From their beau - ty shed; . .
Give thy love and ask not, Wait not a re - turn.
p
Yet, to help their giv - ing, Hid - den springs a - rise; . .
Yet their lav - ish spend - ing Leaves them not in dearth,
And the more thou spend - est From thy lit - tle store,
mf
ril.
Or, if need be, show - ers Feed them from the skies.
With fresh life re - plen - ished From their moth - er earth.
With a dou - ble boun - ty, God will give thee more.

mf, *mezzo forte*, moderately loud.

Rit., *ritardando*, to decrease the speed.

Vocal Drill.

Ex. 89.



Ex. 90.

Ex. 91. Ch. Ser. G. Page 13.

Ex. 92.

Ex. 93.

Ex. 94.

Ex. 95.*

Ex. 96.

* Three beats to a measure.

If La instead of Do be the keynote, the staff degree on which La occurs gives the name to the key.

Vocal Drill.

Ex. 97.

Ex. 98. Ch. Ser. G. Pages 11 and 13.

Ex. 99.

Ex. 100.

Ex. 101.

Ex. 102.

If the La of a minor scale is on A, as in the vocal drill above, we say that the exercise is in A minor, but as the two parts of the vocal drill sound alike, and both are minor scales, we see that Do may be made to give the effect of La. This is done by introducing a chromatic tone. The name of the scale is the same, however, the two parts of the exercise being but two ways of writing the same scale.

A. PANSERON.

Ex. 103. Ch. Ser. G. Page 9.

Ex. 104.

Ex. 105.

Notes in groups of three, as in the exercise above, are called triplets. The first note of each triplet should be accented.

Dictation.

The key is F. The signature is . Where is Do in this key? The meter is $\frac{3}{4}$. What must each measure contain in $\frac{3}{4}$ meter? Where does the accent fall in $\frac{3}{4}$ meter? The feature of this lesson is the following rhythm which is taught by the contrast with . The teacher should familiarize the ear with this rhythm by singing some exercises which represent it.

Exercises.

Ex. 106.

Ex. 107.

Ex. 108.

Ex. 109.

The upper part of the first exercise consists of two scales; the first is a major scale, the second is a minor scale. What is the name of each?

Ex. 110.

Ex. 111. Ch. Ser. G. Pages 11 and 24.

Ex. 112.

Ex. 113.

In what keys are the exercises on this page? Are they founded on major or minor scales?

Ex. 114. Ch. Ser. G. Pages 11 and 23.

Ex. 115.

Are the exercises on this page founded on major or minor scales? What chromatic tone occurs most frequently?

No. 9. Envy.

Words from "Poetry for Children," by CHARLES AND MARY LAMB.

p
1. This rose - tree is not made to bear The
2. And should it fret, you would sup - pose It
3. Like such a blind and sense - less tree As
cres.
p
vio - let blue, nor li - ly fair, Nor the sweet mignon - ette: And
ne'er had seen its own red rose, Nor af - ter gen - tle shower Had
I've im - ag - ined this to be, All en-vious per-sons are: With
if this tree were dis - con-tent, Or wish'd to change its nat-ural bent, It
ev - er smelled its ro - se's scent, Or it could ne'er be dis - con-tent With
care and cul - ture all may find Some pret - ty flow'r in their own mind, Some
all in vain would fret, It all in vain would fret.
its own pret - ty flower, With its own pret - ty flower.
tal - ent that is rare. Some tal - ent that is rare.

p, *piano*, softly.

cres., *crescendo*, to increase the tone power.

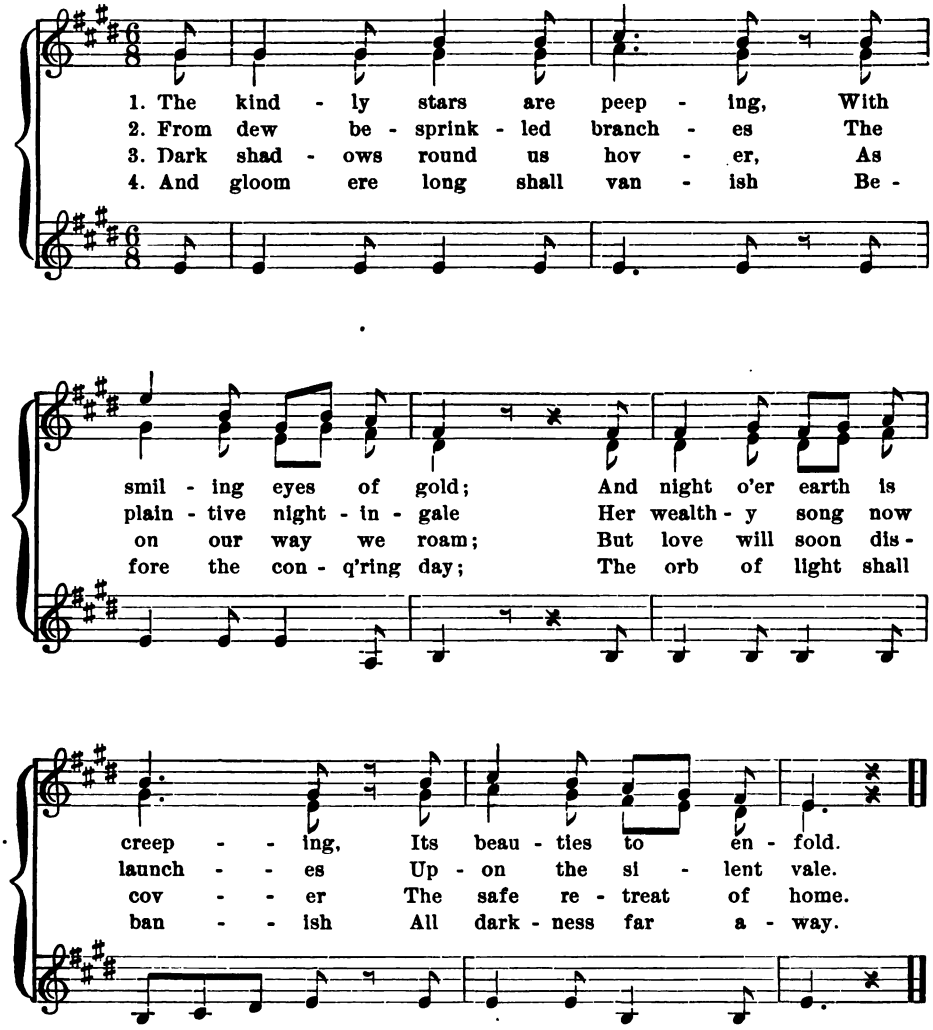
Ex. 116.

Ex. 117. SCHEIN, 1627.

Many exercises begin in one key and pass into another. The change is brought about by introducing the notes of another scale, shown usually by accidentals. The first exercise on this page begins in C and ends in G.

No. 10. The Kindly Stars.

FRANZ LISZT.
(German composer, 1811–1886.)


1. The kind - ly stars are peep - ing, With
2. From dew be - sprink - led branch - es The
3. Dark shad - ows round us hov - er, As
4. And gloom ere long shall van - ish Be -
smil - ing eyes of gold; And night o'er earth is
plain - tive night - in - gale Her wealth - y song now
on our way we roam; But love will soon dis -
fore the con - q'ring day; The orb of light shall
creep - - ing, Its beau - ties to en - fold.
launch - - es Up - on the si - lent vale.
cov - - er The safe re - treat of home.
ban - - ish All dark - ness far a - way.

Ex. 118.

Ex. 119.

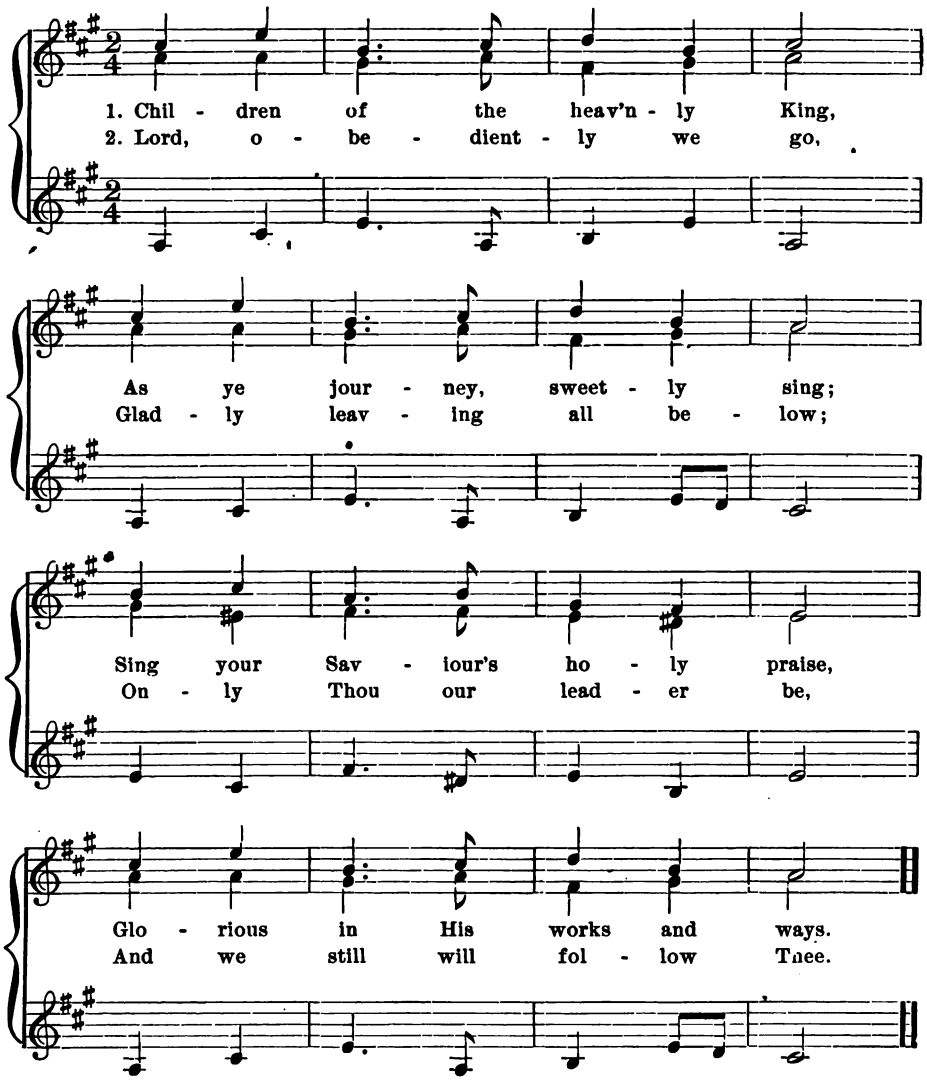
Ex. 120.

Ex. 121.

No. 11. Pleyel's Hymn.

Words by JOHN CENNICK, 1742.

Music by IGNACE PLEYEL.
(German composer, 1757–1831.)


1. Chil - dren of the heav'n - ly King,
2. Lord, o - be - dient - ly we go,
As ye jour - ney, sweet - ly sing;
Glad - ly leav - ing all be - low;
Sing your Sav - iour's ho - ly praise,
On - ly Thou our lead - er be,
Glo - rious in His works and ways.
And we still will fol - low Thee.

Dictation.

The key is G. The signature is . Where is Do in this key? The meter is $\frac{3}{8}$. What must each measure contain in $\frac{3}{8}$ meter? Where does the accent fall in $\frac{3}{8}$ meter? The following exercises illustrate the evenly divided beat, the unevenly divided beat, sharp four, sharp five, and flat seven. The teacher may familiarize the pupils with these effects by singing exercises which contain them.

Exercises.

a. Ch. Ser. G. Pages 15 and 16.

b.

c.

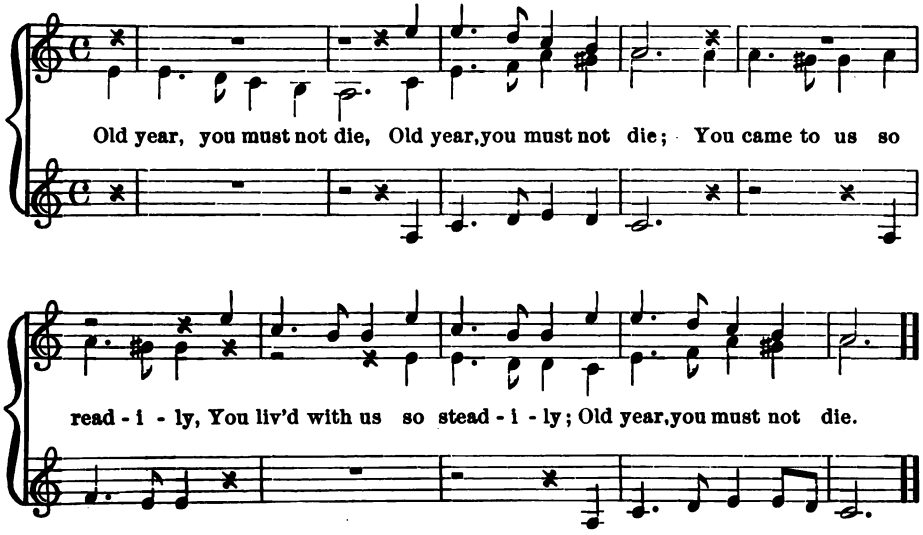
d.

e.

Ex. 122.

No. 12. Death of the Old Year.

Words by ALFRED, LORD TENNYSON.
(English author, 1809–1892.)


Old year, you must not die, Old year, you must not die; You came to us so
read - i - ly, You liv'd with us so stead - i - ly; Old year, you must not die.

Ex. 123.

Ex. 124.

SECTION II.

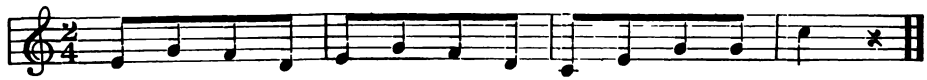
Vocal Drill.

Ex. 125.

Ex. 126. Ch. Ser. G. Page 12.

Ex. 127.

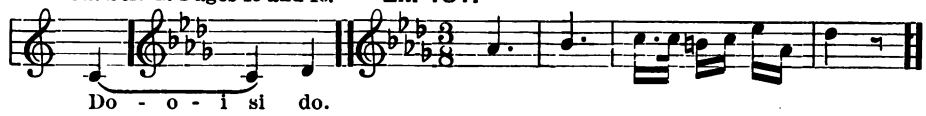
Ex. 128.



Ex. 129.

Ex. 130.

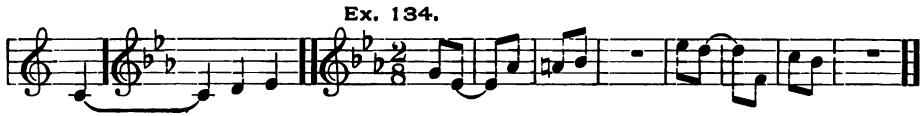
Ch. Ser. G. Pages 15 and 16. Ex. 131.



Ex. 132.*

Ex. 133.

Ex. 134.



Ex. 135.

Ex. 136.

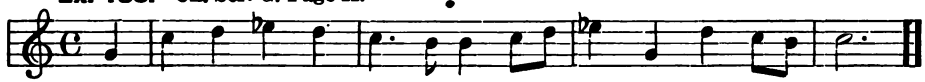
*These exercises should be sung very slowly, with marked but not excessive accents.

We think of each succeeding tone of the ascending scale as higher than the one before it. The tones at the top of the scale we call high tones; those at the bottom we call low tones. This property of tones which enables us to distinguish them by the words high and low is called pitch.

Vocal Drill.

Ex. 137.

Ex. 138. Ch. Ser. G. Page 11.



Ex. 139.

Ex. 140.

Ex. 141.

Ex. 142. Selected.

The pitch of tones is indicated by the position of the note on the staff. A note separated from the staff represents no particular pitch. In studying the representation of pitch, therefore, we must study the staff, *rather* than the notes.

Dictation.

The key is C. The signature is . The meter is $\frac{2}{4}$. Where is Do in this key? What must each measure contain in $\frac{2}{4}$ meter?

Exercises.

The teacher will call attention to the divided beat, and familiarize the ear with its effect by singing some exercises containing it.

Sharp four, or Fi, is represented by placing a ♯ on four, thus:

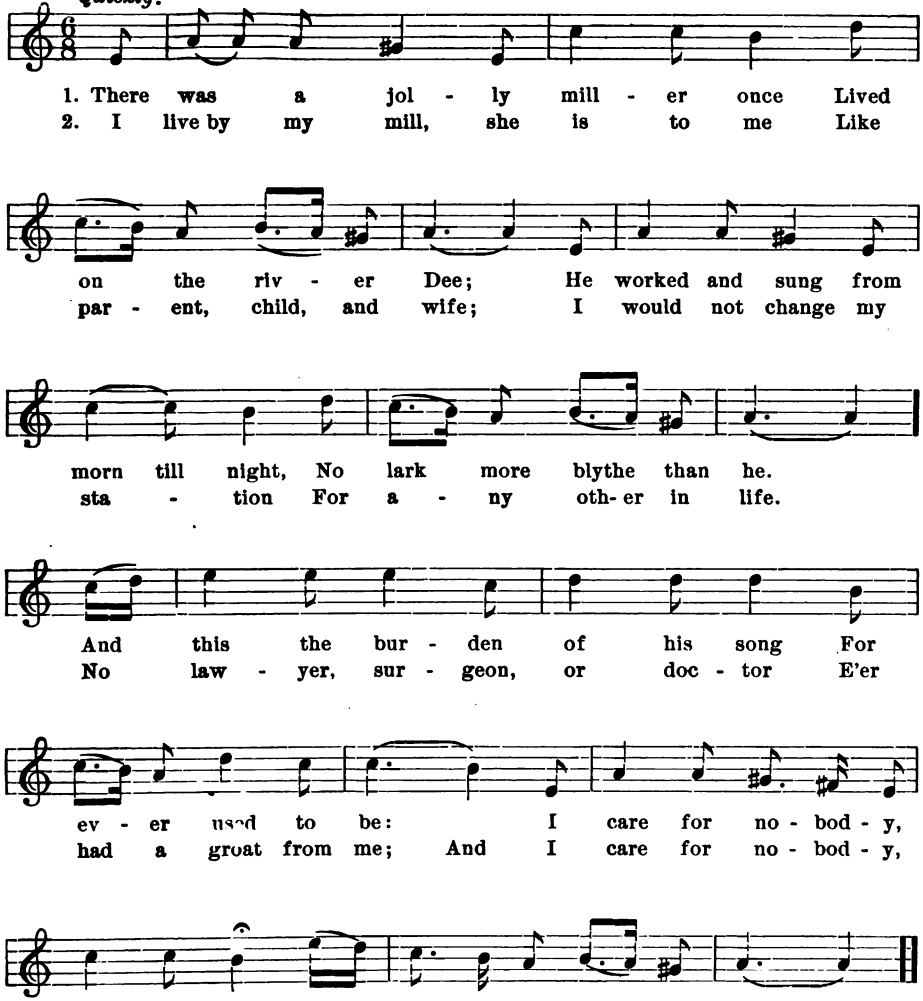
Each line and each space of the staff is called a degree, and each degree represents a certain pitch. Many attempts have been made to settle upon a standard of pitch, which should be accepted by musicians in all countries, but the results are not entirely satisfactory as yet, though the variation from the standard proposed is but slight.

No. 13. The Miller of the Dee.

Words by CHARLES KINGSLEY.
(English author, 1819-1875.)

Old English Air.

Quickly.


1. There was a jol - ly mill - er once Lived on the riv - er Dee; He worked and sung from morn till night, No lark more blythe than he.
2. I live by my mill, she is to me Like par - ent, child, and wife; I would not change my sta - tion For a - ny oth- er in life.
And this the bur - den of his song For ev - er used to be: I care for no - bod - y, no, not I, If no - bod - y cares for me.
No law - yer, sur - geon, or doc - tor E'er had a groat from me; And I care for no - bod - y, no, not I, If no - bod - y cares for me.

Vocal Drill.

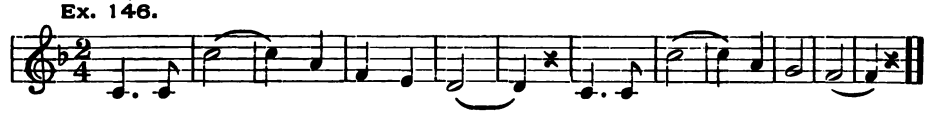
Ex. 143.

Ex. 144.

Do la fa - o do.

Ex. 145.

Ex. 146.



Ex. 147.

Ch. Ser. G. Page 13. Ex. 148.

Do sol do.

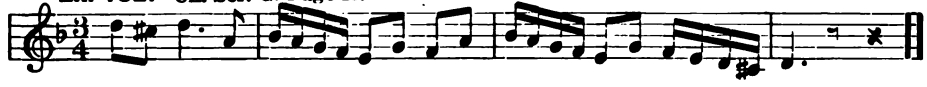
Ex. 149.

Ex. 150.

Vocal Drill.

Ex. 151.

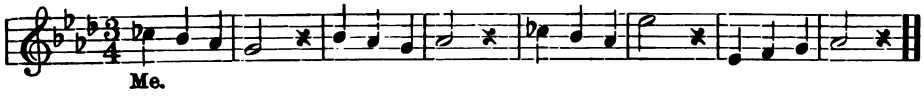
Ex. 152. Ch. Ser. G. Page 15.



Ex. 153. Ch. Ser. G. Pages 11 and 24.

Ex. 154.

Ex. 155.

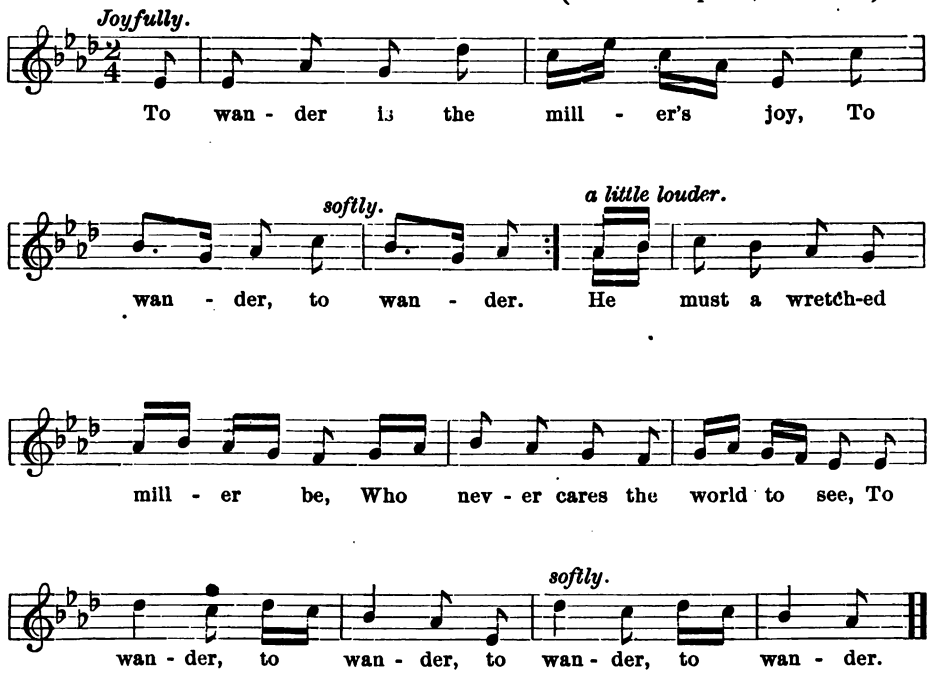


Ex. 156.

Ex. 157.

No. 14. Wandering.

FRANZ SCHUBERT.
(German composer, 1797–1828.)


Joyfully.
To wan - der is the mill - er's joy, To
softly.
a little louder.
wan - der, to wan - der. He must a wretch-ed
mill - er be, Who nev - er cares the world to see, To
softly.
wan - der, to wan - der, to wan - der, to wan - der.

Let us suppose that the teacher by blowing the pipe, or striking the tuning fork, or piano-key, gives the class the correct pitch for the staff degree called C , and from this pitch as Do the class sing the descending scale, each note of the scale will be the normal or natural pitch of the staff degree on which it stands.

When no sharps or flats are placed on the staff degrees, the pitches which they represent are said to be natural. We speak of the key of C as the natural key for this reason.

Ex. 158.

Ex. 159.

Ex. 160.

Ex. 161. Ch. Ser. G. Page 11.

Ex. 162.

Ex. 163.

Ex. 164.

When sharps or flats occur on the staff degrees, they no longer represent the natural pitch, but a higher or a lower pitch, according with the characters used.

No. 15. O ye Hours.

Words by FELICIA HEMANS.
(English authoress, 1793–1830.)

mf
1. O ye hours! ye sun - ny hours! Float - ing light - ly by,
2. O ye hours! ye sun - ny hours! Are ye wast-ing song?
3. O ye hours! ye sun - ny hours! In your si - lent flow,
Are ye come with birds and flow'rs, O - dors and blue sky?
Doth wild mu - sic stream in show'rs All the groves a - mong?
Ye are might - y, might - y pow'rs! Bring ye bliss or woe?
p
"Yes! we come, a - gain we come, Thro' the wood-paths free:
"Yes! the night - in - gale is there While the star - light reigns,
"Ask not this — oh! seek not this! Yield your hearts a - while
dim.
Bring - ing ma-ny a wan - d'rer home, With the bird and bee."
Mak - ing young leaves and sweet air Trem - ble with her strains."
To the soft wind's balm - y kiss, And the heav'n's bright smile."

mf, *mezzo forte*, moderately loud.
p, *piano*, softly.
dim., *diminuendo*, to diminish the tone power.

Dictation.

The character called the natural (♮) is used to remove the effect of a sharp or a flat that precedes it.

If, for instance, we wish to remove the effect of a sharp, which causes the staff degree to represent a higher pitch, we apply a natural; thus restoring the degree to its natural condition. If we wish to represent a still higher pitch than a sharped staff degree indicates, a character known as the double sharp (×) is used.

The following dictation exercises are intended to illustrate the principle. The key is D. The signature is . The meter is $\frac{2}{2}$. Se, or flat seven, is produced by placing a ♮ on Si, or seven of the scale, thus:

The natural thus removes the effect of the ♯ in the signature.

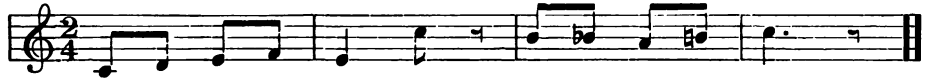
Exercises.

Vocal Drill.

Ex. 165.

Ex. 166. Ch. Ser. G. Page 17.

Ex. 167.



Ex. 168.

Ex. 169.

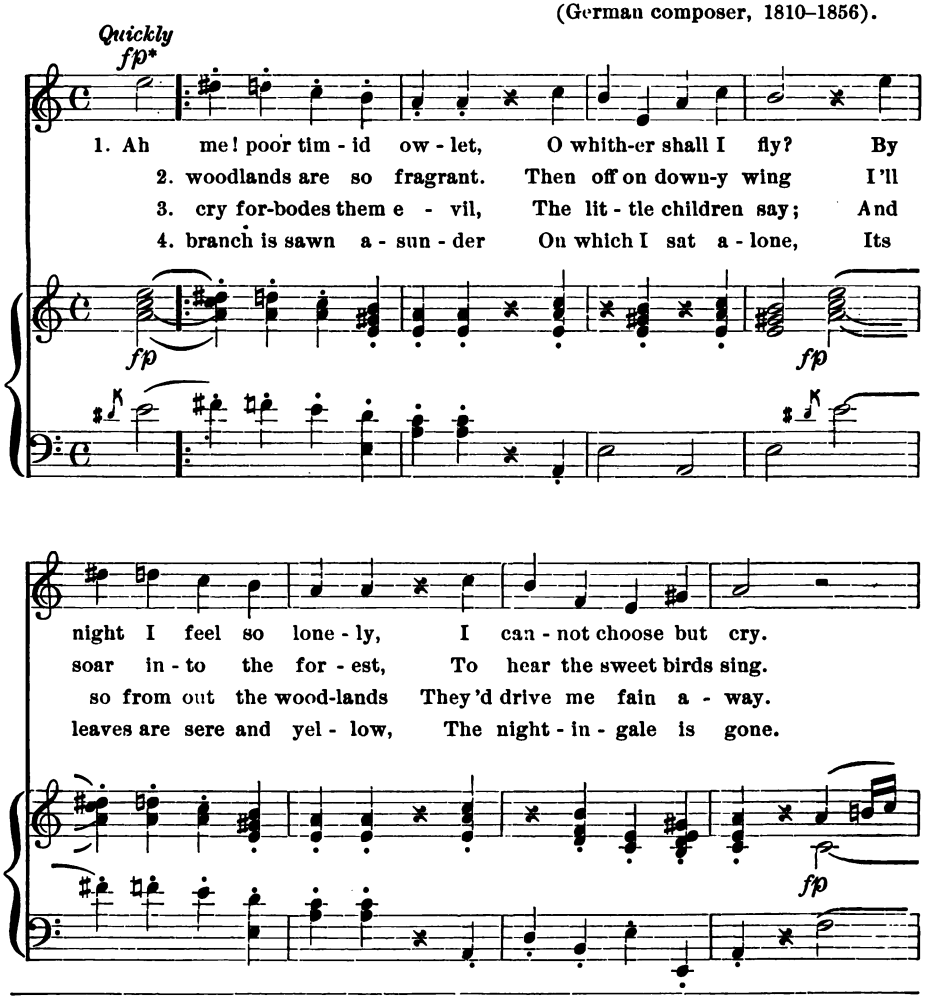
Ex. 170.

Ex. 171.

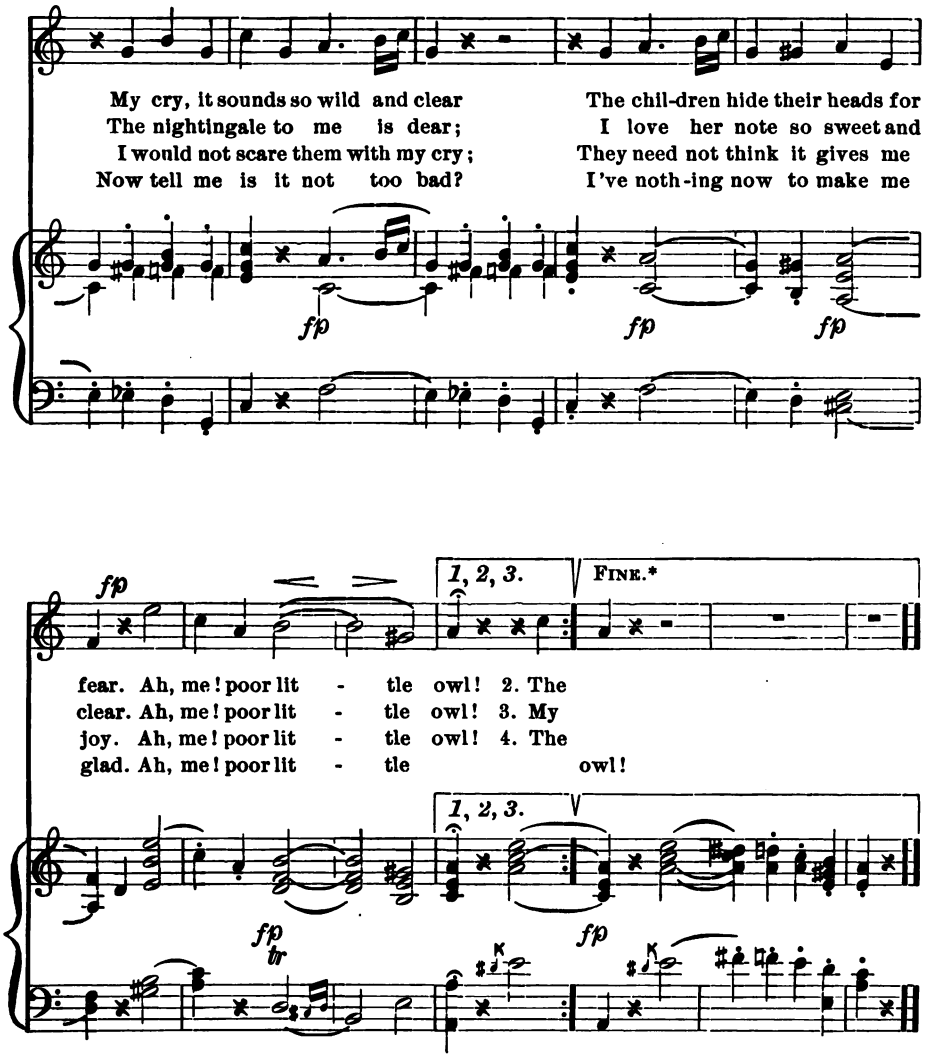
Ex. 172.

No. 16. The little Screech Owl.

Music by ROBERT SCHUMANN.
(German composer, 1810–1856).


Quickly
fp*
1. Ah me! poor tim - id ow - let, O whith-er shall I fly? By
2. woodlands are so fragrant. Then off on down-y wing I'll
3. cry for-bodes them e - vil, The lit - tle children say; And
4. branch is sawn a - sun - der On which I sat a - lone, Its
fp
fp
night I feel so lone - ly, I can - not choose but cry.
soar in - to the for - est, To hear the sweet birds sing.
so from out the wood-lands They'd drive me fain a - way.
leaves are sere and yel - low, The night - in - gale is gone.
fp

*fp, abbreviation of the Italian words *forte piano*, meaning *forte*, strong, and *piano*, softly. It indicates that the tone is to be taken strong at first, then diminished in power to *piano*.


My cry, it sounds so wild and clear
The nightingale to me is dear;
I would not scare them with my cry;
Now tell me is it not too bad?
The chil-dren hide their heads for
I love her note so sweet and
They need not think it gives me
I've noth-ing now to make me
fp
fp
fp
fp
1, 2, 3.
Fine.*
fear. Ah, me! poor lit - tle owl! 2. The
clear. Ah, me! poor lit - tle owl! 3. My
joy. Ah, me! poor lit - tle owl! 4. The
glad. Ah, me! poor lit - tle owl!
1, 2, 3.
fp
tr
fp

* *Fine* (Italian), meaning the end.

Vocal Drill.

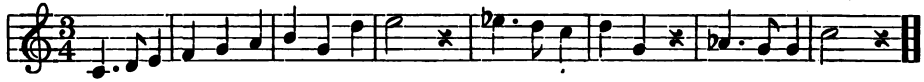
Ex. 173.

Ex. 174. Ch. Ser. G. Page 17.

Ex. 175.

Ex. 176.

Ex. 177.



Ex. 178.

Ex. 179. Ch Ser. G. Pages 11 and 23.

Ex. 180.

Ex. 181.

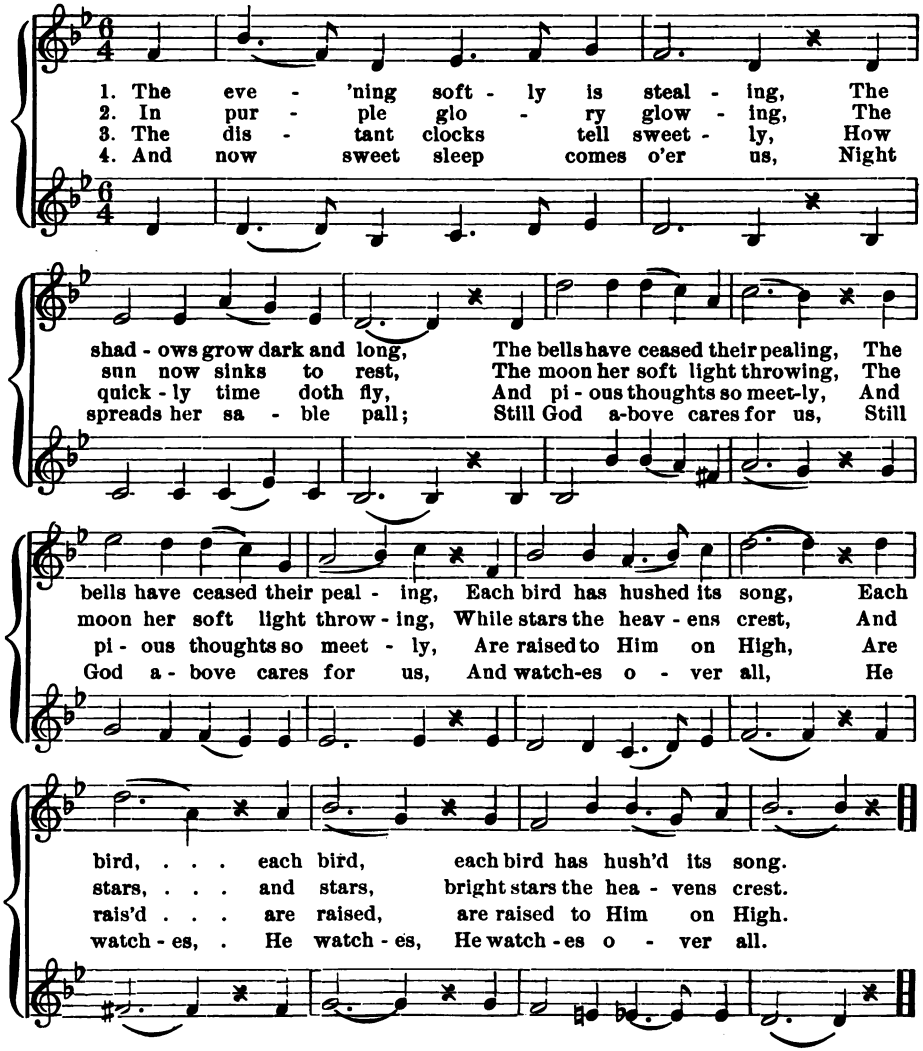
Ex. 182.

Ex. 183.

Ex. 184.

No. 17. Evening Song.

FRANZ ABT (ATT.).
(German composer, 1819–1885.)


1. The eve - 'ning soft - ly is steal - ing, The
2. In pur - ple glo - ry glow - ing, The
3. The dis - tant clocks tell sweet - ly, How
4. And now sweet sleep comes o'er us, Night
shad - ows grow dark and long, The bells have ceased their pealing, The
sun now sinks to rest, The moon her soft light throwing, The
quick - ly time doth fly, And pi - ous thoughts so meet-ly, And
spreads her sa - ble pall; Still God a-bove cares for us, Still
bells have ceased their peal - ing, Each bird has hushed its song, Each
moon her soft light throw - ing, While stars the heav - ens crest, And
pi - ous thoughts so meet - ly, Are raised to Him on High, Are
God a - bove cares for us, And watch-es o - ver all, He
bird, . . . each bird, each bird has hush'd its song.
stars, . . . and stars, bright stars the hea - vens crest.
rais'd . . . are raised, are raised to Him on High.
watch - es, . He watch - es, He watch - es o - ver all.

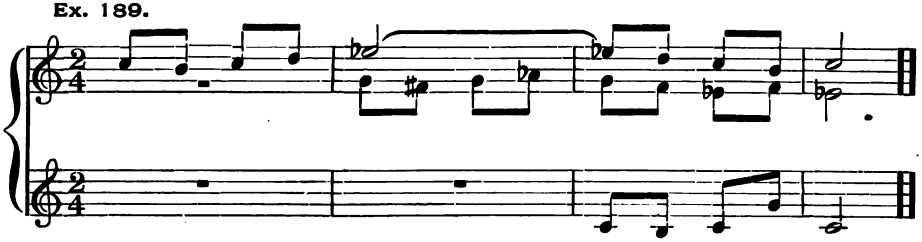
Ex. 185.

Ex. 186.

Ex. 187.

Ex. 188. Ch. Ser. G. Pages 17 and 23.

Ex. 189.



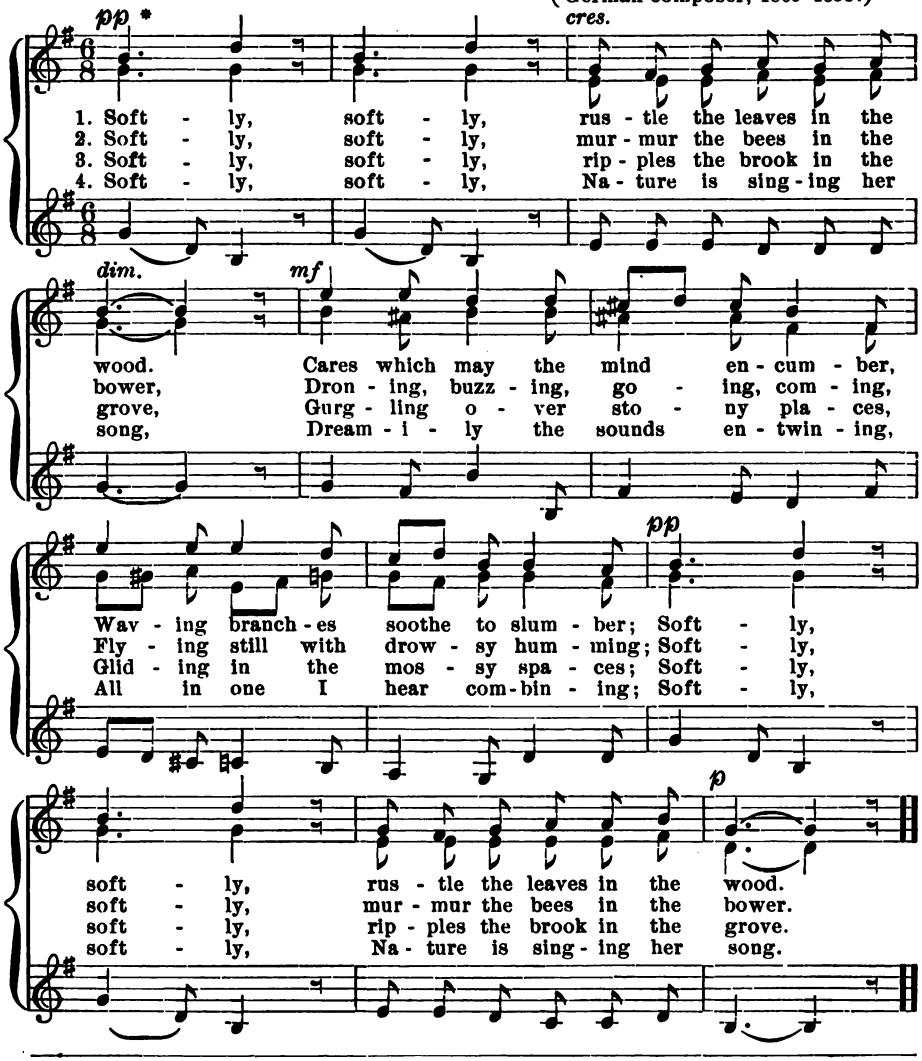
Ex. 190.

Ex. 191.

The difference in pitch represented by two staff degrees is called an interval. The interval from one staff degree to the next up or down is called a step. The interval from one staff degree to any other not the next is called a skip.

No. 18. Softly Rustle the Leaves.

FR. KUHMSTEDT.
(German composer, 1809–1858.)


pp *
cres.
1. Soft - ly, soft - ly, rus - tle the leaves in the
2. Soft - ly, soft - ly, mur - mur the bees in the
3. Soft - ly, soft - ly, rip - ples the brook in the
4. Soft - ly, soft - ly, Na - ture is sing - ing her
dim.
mf
wood. Cares which may the mind en - cum - ber,
bower, Dron - ing, buzz - ing, go - ing, com - ing,
grove, Gurg - ling o - ver sto - ny pla - ces,
song, Dream - i - ly the sounds en - twin - ing,
pp
Wav - ing branch - es soothe to slum - ber; Soft - ly,
Fly - ing still with drow - sy hum - ming; Soft - ly,
Glid - ing in the mos - sy spa - ces; Soft - ly,
All in one I hear com - bin - ing; Soft - ly,
p
soft - ly, rus - tle the leaves in the wood.
soft - ly, mur - mur the bees in the bower.
soft - ly, rip - ples the brook in the grove.
soft - ly, Na - ture is sing - ing her song.

* *pp*, abbreviation of the Italian word *pianissimo*, meaning very softly.

Dictation.

If we wish to represent a higher pitch on a staff degree that bears a flat the natural would be used, because it removes the effect of the flat and causes the degree to represent its natural or usual pitch; but if we wish to represent a lower pitch on a staff degree that already bears a flat we use another flat. This sign is called the double flat (𝄫).

The following exercises are intended to illustrate this principle. The key is F. The signature is . The meter is $\frac{3}{4}$. Where is Do in this key? What must each measure contain in $\frac{3}{4}$ meter? The ♮ on fa removes the effect of the flat (♭) in the signature, and produces fi.

Exercises.

Vocal Drill.

Ex. 192.

Ex. 193. Ch. Ser. G. Pages 9, 13 and 17.

Ex. 194.

GAETANO NAVA (Op. 3, No. 6).

Ex. 195.

WEBER (Der Freischütz).

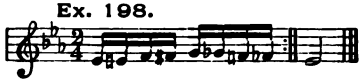
Ex. 196.

GAETANO NAVA (Op. 22, No. 1).

Ex. 197.

Vocal Drill.

Ex. 198.



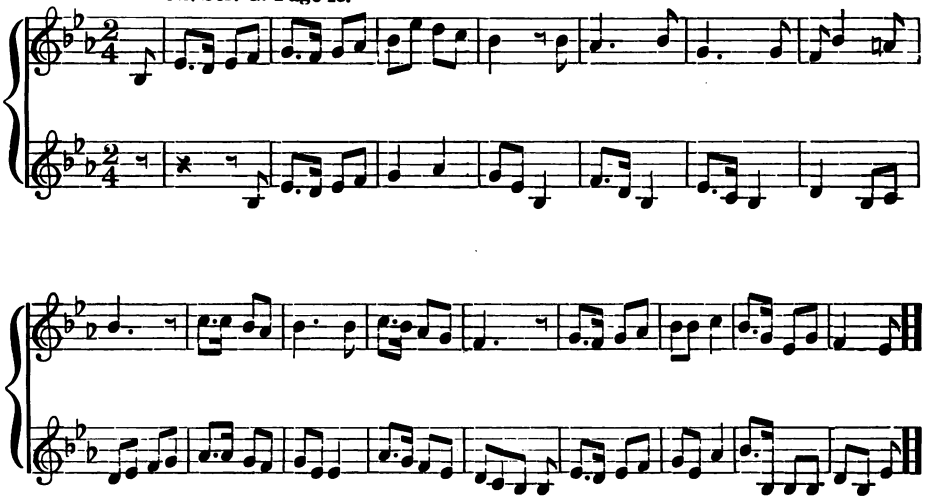
Ex. 199. Ch. Ser. G. Pages 11 and 18. ANTONIO CALDARA.

Ex. 200. AMBROZIO MINOJA.

Ex. 201.

Intervals are named from the number of staff degrees which they include. Thus the interval from any staff degree to the next is called a second; the interval from any staff degree to the next but one is called a third, and so on, thus:

Ex. 202. Ch. Ser. G. Page 13.



Ex. 203.

Ex. 204.

Ex. 205.

Ex. 206.

Ex. 207.

No. 19. A Prayer.

Words by JOHN KEBLE.
(English author, 1792–1866.)

Softly and smoothly.
Thou who hast giv'n me eyes to see, And love this
sight so fair, . . Give me a heart to
find out Thee, And read Thee ev - 'ry - where.

The octave is a very important interval, the name is derived from the Latin *octo*, meaning eight. Each sharp or flat in the key signature affects all the octaves of the degrees on which it is placed, thus : is understood to mean .

Ex. 208.

Ex. 209.

Ex. 210.

Ex. 211.

Ex. 212.

Ex. 213.

Ex. 214.

No. 20. Faith.

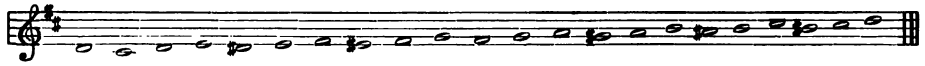
F. SILCHER.
(German composer, 1789–1860.)

What joy on earth is sweet - er, What hap- pi - ness so great,
As un - to God our Fa - ther, Our lives to con - se - crate?
We know that we are near Him Wherev - er we may rove, For
though no eye can see . . Him The heart can feel His love.

If we remember what we learned about the octave, we are able to understand why the natural would be used in this case if we wished to make the staff degree represent a higher pitch

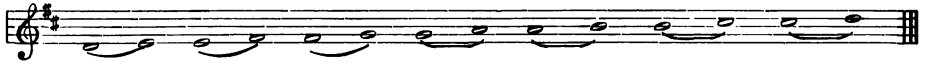
. The flat which is removed by the natural appears on the octave of the staff degree affected.

Dictation.

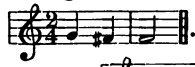


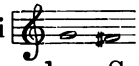
If we examine this exercise carefully, and sing it many times, we learn that no chromatic tone can be placed between Mi and Fa or between Si and Do, but that such tones may occur between all of the other tones.

This teaches us that while the seconds of the scale all look alike upon the staff, in reality two of them differ from the rest, in sound:



and in admitting no chromatic tone. These seconds are called Minor Seconds. (Minor means smaller.) The other seconds are called Major Seconds. (Major means larger.)

We see that each major second can be divided; that is, it admits a tone not as high as one and higher than the other of the two tones that constitute it  . Thus between Sol and Fa comes Fi.

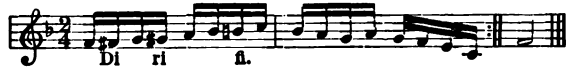
But Sol Fi  and Do Si sound alike, and as Do Si is a minor second, so Sol Fi must be.

The following dictation exercises are intended to illustrate major and minor seconds. The key is C. The signature is . The meter is $\frac{2}{4}$.

Exercises.

Vocal Drill.

Ex. 215.



Ex. 216. Ch. Ser. G. Pages 9 and 17.

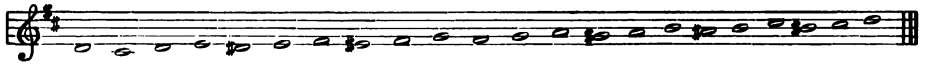
Ex. 217.

Ex. 218.

Ex. 219.

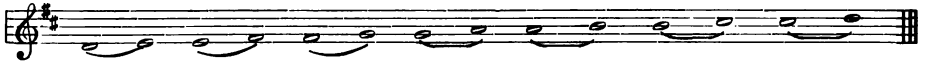
Ex. 220.

Dictation.

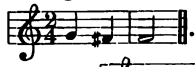


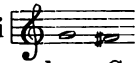
If we examine this exercise carefully, and sing it many times, we learn that no chromatic tone can be placed between Mi and Fa or between Si and Do, but that such tones may occur between all of the other tones.

This teaches us that while the seconds of the scale all look alike upon the staff, in reality two of them differ from the rest, in sound:



and in admitting no chromatic tone. These seconds are called Minor Seconds. (Minor means smaller.) The other seconds are called Major Seconds. (Major means larger.)

We see that each major second can be divided; that is, it admits a tone not as high as one and higher than the other of the two tones that constitute it  . Thus between Sol and Fa comes Fi.

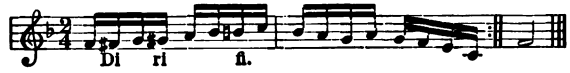
But Sol Fi  and Do Si sound alike, and as Do Si is a minor second, so Sol Fi must be.

The following dictation exercises are intended to illustrate major and minor seconds. The key is C. The signature is . The meter is $\frac{2}{4}$.

Exercises.

Vocal Drill.

Ex. 215.



Ex. 216. Ch. Ser. G. Pages 9 and 17.

Ex. 217.

Ex. 218.

Ex. 219.

Ex. 220.

Vocal Drill.

Ex. 221.

Ex. 222. Ch. Ser. G. Page 17.

Ex. 223.

Ex. 224.

Ex. 225.

Ex. 226.

Ex. 227.

Ex. 228.

Ex. 229.

Ex. 230.

Ex. 231.

J. W. CONANT.

Ex. 232.

Ex. 233.

Ex. 234.

Ex. 235.

Ex. 236.

Ex. 237.

Ex. 238.

Ex. 239.

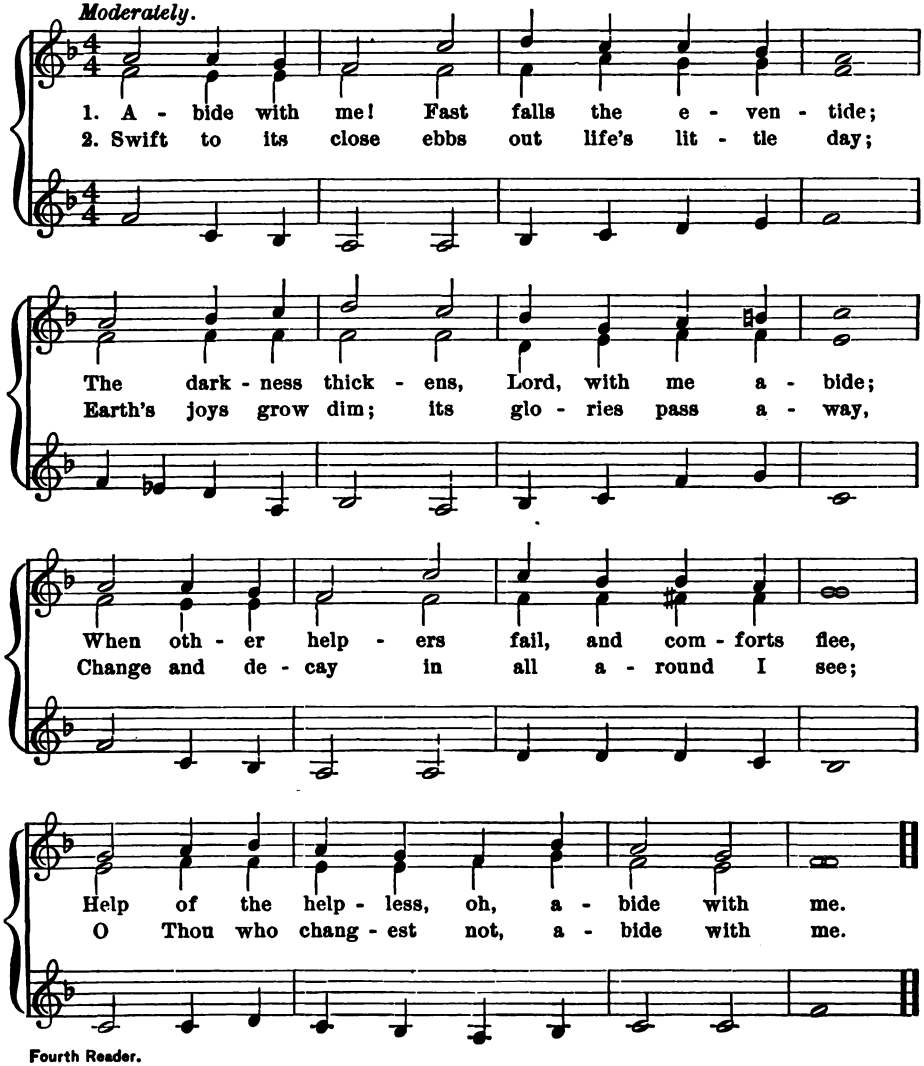
No. 21. Eventide.

(ABIDE WITH ME.)

Words by HENRY FRANCIS LYTE. (English author, 1793–1847.)

Melody by WILLIAM HENRY MONK (arr.) (English musician, 1823–1889.)

Moderately.


1. A - bide with me! Fast falls the e - ven - tide;
2. Swift to its close ebbs out life's lit - tle day;
The dark - ness thick - ens, Lord, with me a - bide;
Earth's joys grow dim; its glo - ries pass a - way,
When oth - er help - ers fail, and com - forts flee,
Change and de - cay in all a - round I see;
Help of the help - less, oh, a - bide with me.
O Thou who chang - est not, a - bide with me.

Dictation.

All minor seconds, excepting the two that occur regularly in the scale, must be produced by accidentals. Sometimes the minor seconds of the scale are changed to major seconds by the use of accidentals, thus:

A careful study of the drill charts, Series G, will give the power to sing all possible arrangements of seconds with ease.

The following dictation exercises illustrate the formation of minor seconds. The key is F. The signature is The meter is $\frac{3}{2}$.

Exercises.

Words by WILLIAM WORDSWORTH.
(English poet, 1770–1850.)

p
1. O blithe new-com-er! I have heard, I
2. While I am ly-ing on the grass, Thy
3. Thrice wel-come, dar-ling of the spring, E'en
4. O bless-ed bird! the earth we pace A-
hear thee and re-joice. O cuck-oo! shall I
two-fold shout I hear; From hill to hill it
yet thou art to me; No bird, but an in-
gain ap-pears to be An un-sub-stan-tial,
cres.
call thee bird, Or but a wan-d'ring voice? O
seems to pass, At once far off and near; From
vis-i-ble thing, A voice, a mys-ter-y; No
fair-y place: That is fit home for thee, An
cres.
p
cuck-oo! shall I call thee bird, Or but a wan-d'ring voice?
hill to hill it seems to pass, At once far off and near.
bird, but an in-vis-i-ble thing, A voice, a mys-ter-y.
un-sub-stan-tial, fair-y place: That is fit home for thee.

p, *piano*, softly.
cres., *crescendo*, to increase the tone power.

No. 23. O Light-Bearing Star.

Music by C. H. FISCHER.

Andantino.*
1. O light - bear - ing star, Thou rid - est a -
2. Like thee, be it mine Un - cloud - ed to
1. O light - bear - ing star, Thou
2. Like thee, be it mine Un -
far, Re - splen-dent in beau - ty, A Queen in thy
shine, And gain for my guer-don Ap - prov - al di -
rid - est a - far, Re - splen-dent in beau - ty, a
cloud - ed to shine, And gain for my guer - don Ap -
car, Re - splen-dent in beau-ty, A Queen in thy car.
vine, And gain for my guer-don Ap - pro - val di - vine.
Queen in thy car, A Queen, a Queen in thy car.
prov - al di - vine, Ap - pro - val,ap - pro - val di - vine.

*_Andantino_, diminutive of the Italian word _Andante_, to go, meaning in a moderate movement, not too quickly.

No. 24. Prayer.

F. SILCHER.
(German composer, 1789–1860.)

1. To a - dore Thee, Teach me, Lord, I
2. Free from er - ror, Make my soul with -
3. Great Cre - a - tor! I am formed like
4. All things earth - ly Bid from me de -
5. I have found Thee, Lord, Thy light I
pray! Let me walk be - fore Thee,
in; Let me feel no ter - ror
Thee! Make my joy the great - er,
part, Let Thy ho - ly spir - it
see; All is fad - ing round me,
Hum - bly ev - 'ry day, Hum - bly ev - 'ry day.
Though be - set by sin, Though be - set by sin.
Let me ho - ly be, Let me ho - ly be.
Dwell with - in my heart, Dwell with - in my heart.
Still art Thou with me, Still art Thou with me.

SECTION III.

Ex. 240. Ch. Ser. G. Page 14.

Ex. 241.

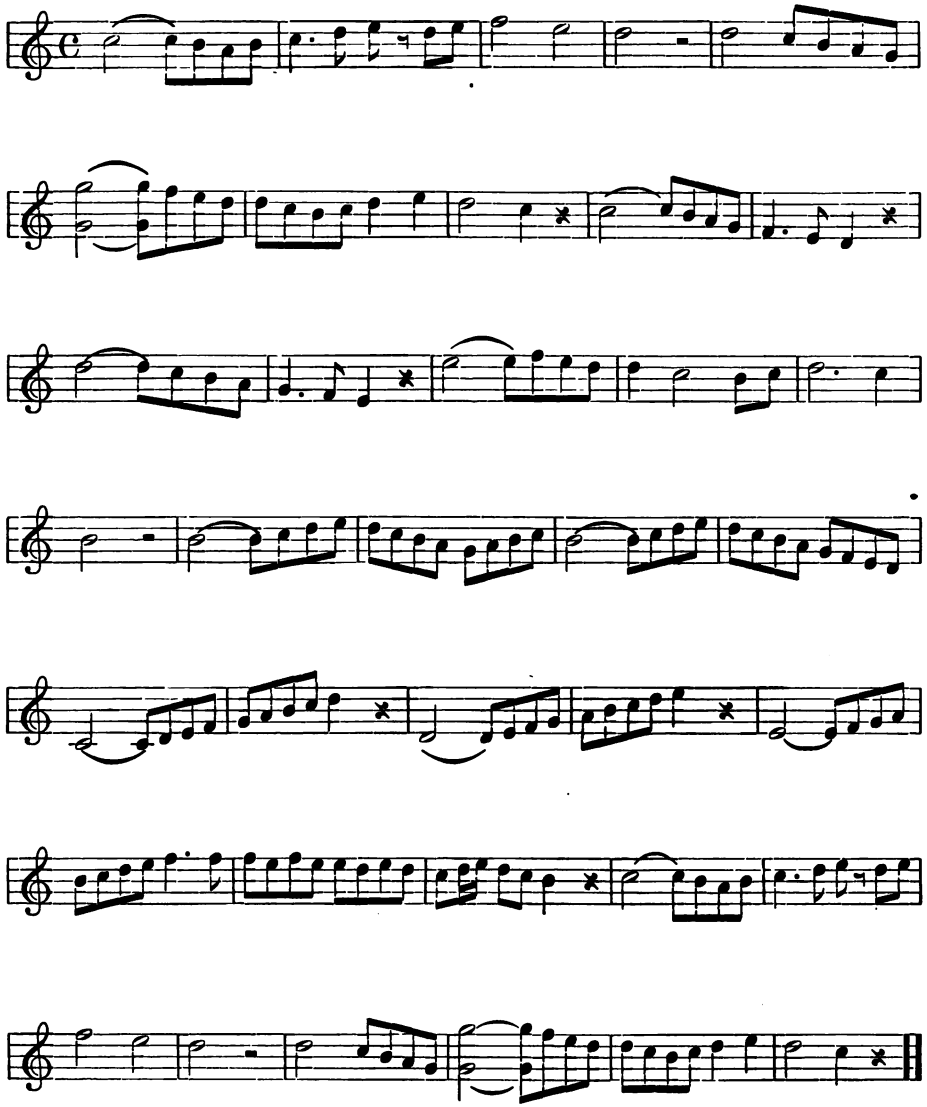
Ex. 242.

Ex. 243.

* The Rhythmic and Chromatic teaching of this section is fully presented and explained in Chart Series G. The teacher should open each lesson with a study of the chart exercises which illustrate the difficulty about to be taken up.

LUIGI ROSSI.

Ex. 244.



Ex. 245. Ch. Ser. G. Page 17.

Ex. 246.

Ex. 247.

Ex. 248 a.

Ex. 248 b.

Ex. 249.

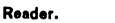
Ex. 250.

Ex. 251.

No. 25. Italy (I).

Poem by F. GRILLPARZER. Music by FELIX MENDELSSOHN-BARTHOLDY. (German composer, 1809–1847.)

Allegretto.*
p
Deckt are the plains in beau-ty most fair, Now o'er me
p
f
soft - ly blows the sweet air; Far from the prose of Life's burden-some
p
cres.
toil, Here will I seek the po - et's own soil; Sunshine more
cres.

* *Allegretto*, in a lively, cheerful manner. *f*, *forte*, strong. *p*, *piano*, softly. *cres.*, *crescendo*, 

cres.
f rit. dim.
gold - en, blue more profound, Rich - er the scenes and ver-dure a -
rit.
a tempo. p
round! Maize here is
p
a tempo. p
glow - ing, here a - loes tow'r Swell-ing with sap and the pride of their

Rit., abbreviation of the Italian word *ritenuto*, to slacken the speed, to hold back. *Dim.*, *diminuendo*. *A tempo* (Italian), in the speed of the beginning.

rit.
a tempo. p
pow'r! Ol - ive and cy-press, of del - i - cate hue, Grace-ful as
rit.
a tempo. p
cres.
woman's kind greetings are you. See thro' the lau - rels sparkling like
cres.
f rit. dim.
gold! Or - an-ges coy half hid we be- hold.
f
rit.
dim.
p
f

Dictation.

The special feature of the dictation exercises of this section consists in requiring the pupils to distinguish the meter and to place the proper metric signature to the exercise. Before the pupils are required to write, the teacher should repeat each exercise several times, dwelling forcibly upon the accent, to enable the pupils to decide what meter mark to use. When the pupils have completed their work, specimens may be copied on the blackboard, comparisons made, and errors corrected. The key is C. Where is Do in this key?

Ex. 252.

Ex. 253.

Ex. 254.

Ex. 255.

Ex. 256.

Ex. 257. Ch. Ser. G. Page 19.

No. 26. Italy (II).

Poem by F. GRILLPARZER.

Music by F. MENDELSSOHN-BARTHOLDY.
(German composer, 1809–1847.)

p
Dauntless Po-seidon! say, can it be Thou gently murm'ring and playing we
p
f
see? Yon pur-ple re- gion, half meadow, half air, Can it be
p
f
p
molto* cres.
O - cean whose pow'r we fear? Here with thee God - dess will I a-
cres.
f

Molto (Italian), meaning much. *Molto cres.*, increase considerably the tone power.

f
f
rit. molto.
p
a tempo.
bide! Where thou Mi - ner - va dost rule o'er the tide. Here will I
colla voce.
p
a tempo.
seek this E-den of rest, Calm thou the bil - lows, the bil - -
f
p
- lows of pain in this breast!
p
rit.

Ex. 258.

Ex. 259.

J. N. ASHTON.

Ex. 260.

Ex. 261.

Ex. 262.

Ex. 263.

Ex. 264.

Ex. 265.

Dictation.

The specific feature of this Dictation is the recognition of the meter. The key is D. Where is Do in this key? What is the signature?

a.

b.

c.

d.

e.

f.

No. 27. The Lily of the Valley.

Words by
EDWARD OXENFORD.

Music by
CIRO PINSUTI.

Andantino moderato.* cres.
p
f
1. Fair flow'r that haunts the wood-land glade, . . And lov'st to
2. How soft and gen - tle is thy mien . . With-in thy
dim.
p
cres.
rest . . be-neath the shade. How could a blos-som fair-er
robe . . of ten-der green. And O! with what a grace-ful
p
be, . . Or fraught with pur - er fra - gran - cy? With-in thy
ease, Thy flow - 'rets bend to ev - 'ry breeze!

*_Andantino moderato_ (Italian), in a moderate, deliberate speed. _p_, _piano_, softly. _f_, _forte_, strong. _cres._, _crescendo_, <. _dim._, _diminuendo_, >.

cres.
f
bells A per - fume dwells, . With - in thy bells A per - fume
With - in thy bells A per - fume
dim. e rall.*
cres.
dwells, . . . That floats a-cross the fern - y dells, ... And
dwells, . . . That floats a-cross the fern-y dells,the fern - y dells, And
cres.
f con anima.**
scents the air o'er hill and dale, . . Thou love - ly li - ly of the
dim.
p e rall.
vale! . . Thou love - ly li - ly of the vale!

*_Dim. e rall._ (Italian), _diminuendo e rallentando_, meaning to diminish the tone power and to lessen the speed.

**_Con anima_ (Italian), with animation.

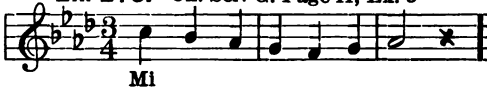
Ex. 266.

Ex. 267.

Ex. 268.

Ex. 269.

Ex. 270. Ch. Ser. G. Page 11, Ex. 3



Ex. 271.

Ex. 272.

Ex. 273.

Ex. 274.

Dictation.

The special feature is the recognition of the meter.

The key is F. Where is Do in this key? What is the signature?

a.

b.

c.

d.

e.

f.

g.

h.

Ex. 275.

Ex. 276.

Ex. 277.

Ex. 278.

Ex. 279.

J. W. CONANT.

Ex. 280.

Ex. 281.

Ex. 282.

Ex. 283.

DEUTSCHES KOMMERSBUCH, (arr.).

Ex. 284.

DEUTSCHES KOMMERSBUCH, (arr.).

Dictation.

The special feature of this dictation is the recognition of the meter. The key is G. Where is Do in this key? What is the signature?

No. 28. The Orphan.

Music by ROBERT SCHUMANN, (arr.)
(German composer, 1810–1856.)

Lento.*
1. Sweet spring - time bring - eth glad - ness, And
2. For me, poor or - phan pin - ing, Spring's
3. No moth - er is be - side me To
4. Have pi - ty, gen - tle Heav - en! Give
fair is all to see; The while I feel with
splen - dour seem - eth gloom; For though the flow'rs I'm
keep me safe from harm; No hand is near to
back her love to me Who here on earth was
sad - ness, Spring has not come for me.
twin - ing, They're on - ly for a tomb.
guide me, And fold me soft and warm.
giv - en, Where but her grave I see.

* *Lento* (Italian), slowly.

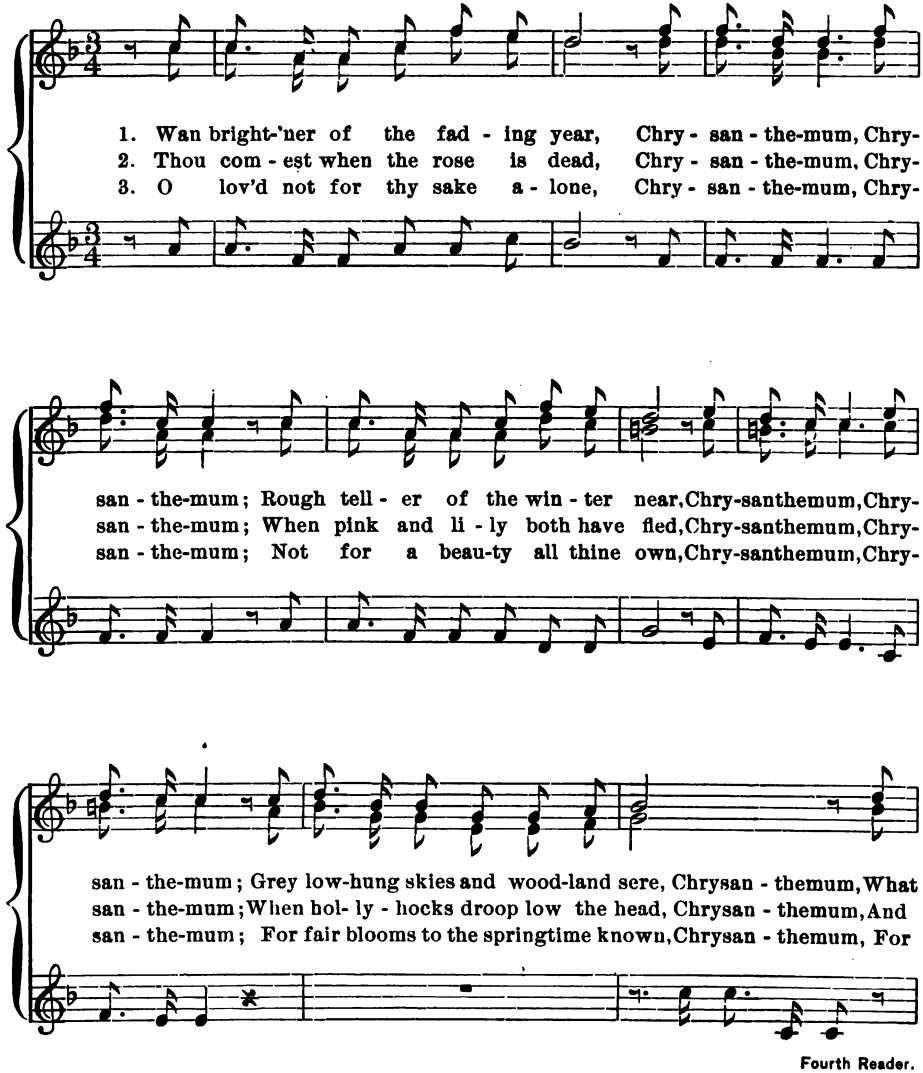
No. 29. The Heavens Declare Thy Glory.

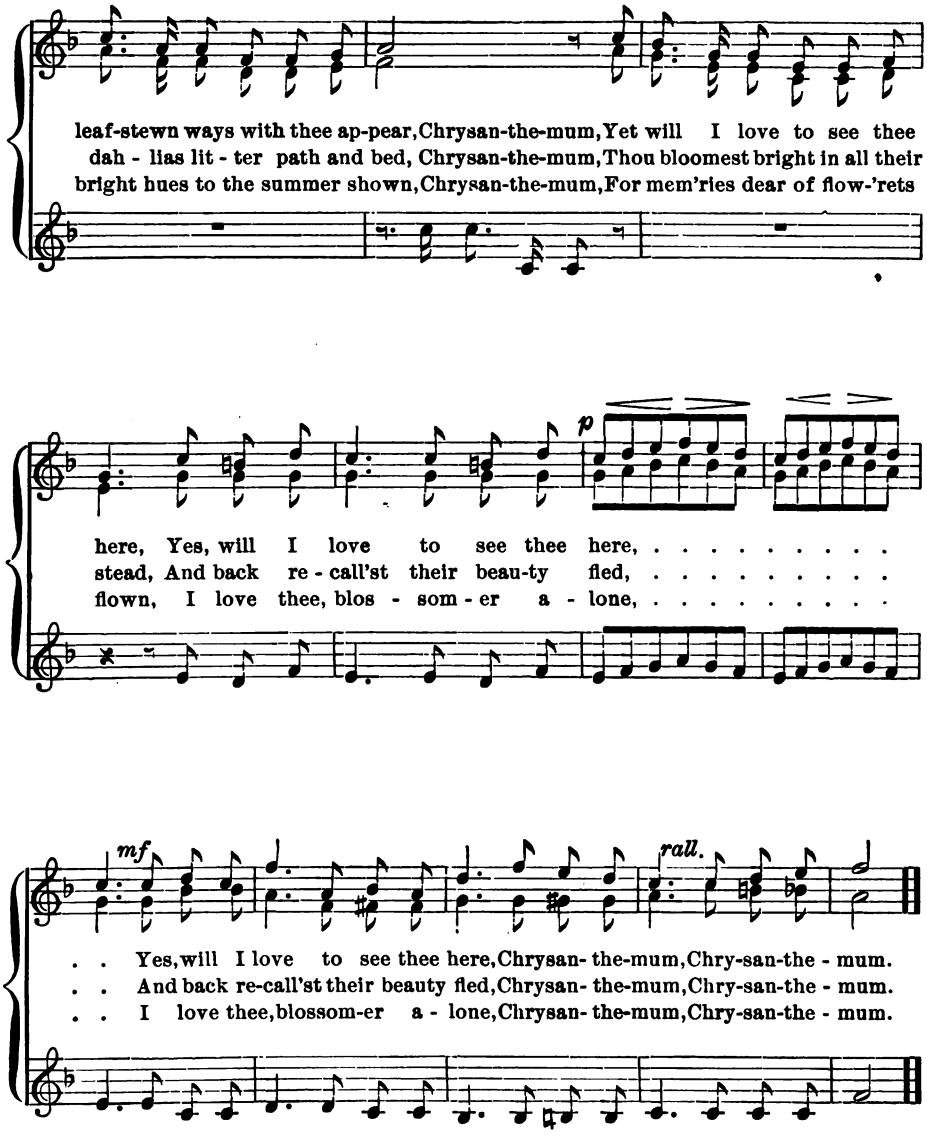
Music by F. W. FARRINGTON.
(English.)

Majestically.
f
1. The heavens de-clare Thy glo - ry, Lord, The earth ex - tols Thy name,
2. Their anthems rise to heav - en's gate, And there, with an - gels' song,
All na - ture, in one cho - rus grand, Thy good-ness doth pro-claim.
Their thou - sand har - mo - nies e'er blend In ca-dence loud and long.
A little quicker.
mf
The purl - ing brook, the might - y flood, The bird with rain-bow wing,
And high a - bove the high - est note Rings forth the sa - cred sound
A tempo.
The gold - en boun - ties of the field, U - nite Thy praise to sing.
That swells from thank-ful hu-man hearts, With God's own goodness crowned.

No. 30. To the Chrysanthemum.

Words by W. C. BENNETT. Music by A. R. GAUL.


1. Wan bright-'ner of the fad - ing year, Chry - san - the-mum, Chry-
2. Thou com - est when the rose is dead, Chry - san - the-mum, Chry-
3. O lov'd not for thy sake a - lone, Chry - san - the-mum, Chry-
san - the-mum; Rough tell - er of the win - ter near, Chry-santhemum, Chry-
san - the-mum; When pink and li - ly both have fled, Chry-santhemum, Chry-
san - the-mum; Not for a beau-ty all thine own, Chry-santhemum, Chry-
san - the-mum; Grey low-hung skies and wood-land sere, Chrysan - themum, What
san - the-mum; When hol- ly - hocks droop low the head, Chrysan - themum, And
san - the-mum; For fair blooms to the springtime known, Chrysan - themum, For


leaf-stewn ways with thee ap-pear, Chrysan-the-mum, Yet will I love to see thee
dah - lias lit - ter path and bed, Chrysan-the-mum, Thou bloomest bright in all their
bright hues to the summer shown, Chrysan-the-mum, For mem'ries dear of flow-'rets
p
here, Yes, will I love to see thee here, ...
stead, And back re - call'st their beau-ty fled, ...
flown, I love thee, blos - som - er a - lone, ...
mf
rall.
. . Yes, will I love to see thee here, Chrysan- the-mum, Chry-san-the - mum.
. . And back re-call'st their beauty fled, Chrysan- the-mum, Chry-san-the - mum.
. . I love thee, blossom-er a - lone, Chrysan- the-mum, Chry-san-the - mum.

No. 31. The Child's Prayer.

Words by G. CAMPBELL. T. S. GLEADHILL.

Slowly.
Fa - ther of all who reign'st a - bove, I kneel be - fore Thy throne, And
glad to know that God is love, And claims me for His own.
And wilt Thou, Fa - ther, wilt Thou lend An ear to what I say? Can
the great God of Heav'n at - tend, When lit - tle chil - dren pray?

No. 32. The Evening Star.

Music by ROBERT SCHUMANN, (arr.)
(German composer, 1810–1856.)

Lento.
1. O beau - - ti - ful star, So
2. How bright - - ly thine eye That
3. And ev - - er I see, Where -
4. Un - fail - - ing and true As
ra - diant a - far, How dear - ly I
spar - kles on high, Is gaz - ing and
e'er I may be, That clear shin - ing
fall - eth the dew. O star of the
love you though dis - tant you are.
smil - ing on me from the sky.
eye beam - ing kind - ly on me,
eve - ning, O were I like you!

Lento (Italian), slowly.

No. 33. The Fairies' Dance.

Music by F. W. FARRINGTON

Lightly. p
1. Fair - ies we, gay and free, Light-ly trip we o'er the green;
2. Round we go, fast or slow, Through the mys - tic whirl we thread;
mf
Voi - ces sing, ech - oes ring, As we hail to-night our fair-y queen.
Here or there, naught we care, With feet shod in silence now we tread.
p
Moonlight pale round us is glan-cing, No clouds veil our festive scene;
When day dawns we all will van - ish; Sun - rise warns, we must a-way!
mf cres - - - - cen - - - - - - do.
Air - y sprites, mer-ri-ly we 're dancing, All is deck'd in sil - ver sheen.
Mor-tals come mer-ry fays to banish, Night to man is fair - ies' day.

SECTION IV.

PATRIOTIC AND DEVOTIONAL SONGS.

No. 34. Battle Prayer.

F. H. Himmel.
(German composer, 1765–1814.)

Lento.
mf
p
cres.
1. Fa - ther, I call on Thee! Round me the smoke of the
2. Fa - ther, O lead Thou me! Be Thou my guide, whether
3. God, I ac - knowl-edge Thee! In the low voice of the
f
p
cres.
f
bat - tle is glooming, O'er me the roll of the can-non is booming,
vic - tor or dy - ing, O - ver me still let Thy ban-ner be fly - ing,
Night wind I hear Thee, In the wild tem - pest of battle Thou 'rt near me,
p
Cap - tain of Bat-tles, I call on Thee, Fa - ther, O lead Thou me!
Lord, where Thou willest, O lead Thou me, God, I acknowledge Thee!
Foun - tain of grace, I acknowledge Thee, Fa - ther, O bless Thou me!

No. 35. A Little Song of Thankfulness.

Music by JOHN PARRY.
(Welsh composer.)

Andante.
p
We thank you most sin - cere - ly For the kind - ness you have
shown To us poor lit-tle Chil-dren, And for the good seed sown. Oh! re-
f
member, Christian Patrons, What saith the Holy Word, "The man that giveth to the Poor, But

Andante (Italian), slowly and with moderation.

pp
lend - eth to the Lord." May our Heav'nly Father bless you For all your kindness
And oh! may each
p
past, . . suc-ceeding year Prove happier than the last. Ac-
And oh! may each succeeding year Prove happier than the last. Ac-
piu lento.* pp
thanks
pp
cept your Children's thanks, Their best, their heartfelt thanks, Their best, their heartfelt thanks.
cept your Children's thanks, their heartfelt thanks, Their best, their heartfelt thanks.

* *Piu lento* (Italian), meaning a little slowly.

No. 36. Watch by the Rhine.

Words by MAX SCHNECKENBERGER. Music by CARL WILHELM. (Arranged.)

1.There comes a call like thun - der's peal, The
2. By hun - dred thou - sands forth they stream, Their
3. To heav'n they raised their gleam - ing eyes, The
4. Loud rings the oath, the wa - ters flow, In
break - er's roar, the clank of steel; The
eyes like flash - ing light - nings gleam; The
he - roes saw them from their skies, And
the free breeze the ban - ners blow; The
Rhine! the Rhine! the glo - rious Rhine! Who
Ger - mans hon - est, strong, and brave, These
swore, with yearn - ing for the strife, "Dear
Rhine! the Rhine! un - fet - tered Rhine! All

will protect the riv - er's line. Dear Fa - ther-land be
will the sa-cred land- mark save.
is the free Rhine as our life!"
Ger -man-y will guard its line.
com - fort thine, Dear Fa - ther-land thou need'st not pine,
Firm stands thy shield, the Guard, the Guard on the Rhine,
Firm stands thy shield, the Guard, the Guard on the Rhine.

No. 37. March of the Men of Harlech.

Words by WILLIAM DUTHIE. Welsh National Song.

1. Men of Har-lech! In the hol-low, Do ye hear, like rush-ing bil-low,
2. Rock-y steeps and pass-es nar-row, Flash with spear and flight of ar-row;
Wave on wave that surg-ing fol-low, Bat-tle's dis-tant sound?
Who would think of death or sor-row! Death is glo-ry now!
'T is the tramp of Sax-on foe-men, Sax-on spear-men, Sax-on bow-men,
Hurl the reel-ing horseman o-ver, Let the earth dead foe-men cov-er!
Be they knights, or hinds, or yeo-men, They shall bite the ground!
Fate of friend, of wife, of lov-er, Trem-bles on a blow!
Loose the folds a-sun-der, Flag we con-quer un-der! The pla-cid sky now
Strands of life are riv-en; Blow for blow is giv-en, In dead-ly lock, or
bright on high Shall launch its bolts in thun-der! On-ward! 't is our
bat-tle shock, And mer-cy shrieks to heav-en! Men of Har-lech
coun-try needs us, He is brav-est, he who leads us!
young or hoar-y, Would you win a name in sto-ry!
Hon-or's self now proud-ly heads us! Free-dom, God, and Right!
Strike for home, for life, for glo-ry! Free-dom, God, and Right!

No. 73. Lead, Kindly Light.

Words by JOHN HENRY NEWMAN.
(English, 1801–1891.)

Music by J. B. DYKES.
(English, 1823–1876.)

1. Lead, kind-ly Light! a - mid th' en-cir-cling gloom, Lead Thou me
on; The night is dark, and I am far from home, Lead Thou me
on; Keep Thou my feet; I do not ask to see
The dis - tant scene; one step e - nough for me. A - - MEN.

No. 74. The Star-Spangled Banner.

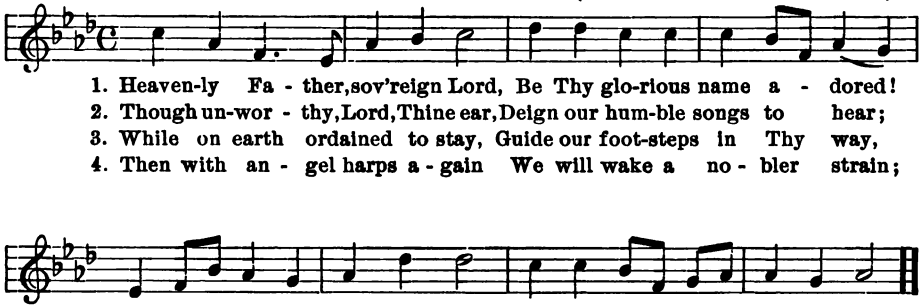
FRANCIS SCOTT KEY.
(American author, 1779–1843.)

1. O say, can you see, by the dawn's ear - ly
2. When our land is il - lumed with Lib - er - ty's
light, What so proud - ly we hailed at the twi-light's last
smile, If a foe from with - in strike a blow at her
gleam - ing? Whose stripes and bright stars thro' the per - il - ous
glo - ry, Down, down, with the trai - tor that dares to de -
fight O'er the ram - parts we watched were so gal - lant - ly
file The flag of her stars, and the page of her
stream - ing. And the rock - ets' red glare, the bombs burst-ing in
sto - ry. By the mil - lions un - chained, who our birth - right have
air, Gave proof thro' the night that our flag was still there.
gained, We will keep her bright bla - zon for - ev - er un - stained!

CHORUS.
O say, does that star-span - gled ban - ner yet wave O'er the
And the star-spangled ban - ner in tri - umph shall wave While the
land of the free and the home of the brave?
land of the free is the home of the brave!

No. 75. Heavenly Father, Sovereign Lord.

Words from "Songs for the Sanctuary," No. 889. FELIX MENDELSSOHN.
(German composer, 1809–1847.)


1. Heaven-ly Fa - ther, sov'reign Lord, Be Thy glo-rious name a - dored!
2. Though un-wor - thy, Lord, Thine ear, Deign our hum-ble songs to hear;
3. While on earth ordained to stay, Guide our foot-steps in Thy way,
4. Then with an - gel harps a - gain We will wake a no - bler strain;
Lord, Thy mer-cies nev - er fail; Hail ce - les - tial good-ness, hail.
Pur - er praise we hope to bring, When a - round Thy throne we sing.
Till we come to dwell with Thee, Till we all Thy glo - ry see.
There, in joy - ful songs of praise, Our tri - umph - ant voi - ces raise.

No. 76. Hail Columbia!

Words by JOSEPH HOPKINSON.
(American author, 1770–1842.)

1. Hail, Co - lum - bia! hap - py land! Hail, ye he - roes,
2. Im - mor - tal pa - triots, rise once more! De - fend your rights, de -
heav'n-born-band! Who fought and bled in Freedom's cause, Who fought and bled in
fend your shore! Let no rude foe with im-pious hand, Let no rude foe with
Free - dom's cause, And when the storm of war was gone, En -
im - pious hand, In - vade the shrine where sa - cred lies Of
joyed the peace your val - or won. Let in - de-pen-dence be our boast,
toil and blood the well-earn'd prize. While off - 'ring peace, sin-cere and just, In
Ev - er mind - ful what it cost; Ev - er grate - ful
Heav'n we place a man - ly trust, That truth and jus - tice
for the prize, Let its al - tar reach the skies.
shall pre - vail, And ev - 'ry scheme of bon - dage fail.
Firm, u - nit - ed, let us be, Ral-lying round our lib - er - ty!

No. 77. America.

Words by S. F. Smith.
(American author, 1808–1895.)

Henry Carey (?).

1. My coun - try! 't is of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee— Land of the no - ble free—
3. Let mu - sic swell the breeze, And ring from all the trees,
4. Our fa - ther's God to Thee, Au - thor of lib - er - ty,
Of thee I sing; Land where my fa - thers died! Land of the
Thy name I love; I love thy rocks and rills, Thy woods and
Sweet free-dom's song; Let mor - tal tongues a-wake; Let all that
To Thee we sing; Long may our land be bright With free-dom's
Pil - grim's pride! From ev - 'ry moun - tain side Let free-dom ring.
tem - pled hills; My heart with rap - ture thrills Like that a - bove.
breathe par-take; Let rocks their si - lence break, The sound pro - long.
ho - ly light; Pro - tect us by Thy might, Great God, our King.

No. 78. Come, Thou Almighty King.

(ITALIAN HYMN.)

The poem by CHARLES WESLEY.
(English writer, 1708–1788.)

Music by FELICE GIARDINI.
(Italian composer, 1716–1796.)

1. Come, Thou al - might - y King, Help us Thy name - to sing,
2. Come, Thou in - car - nate Word, Gird on Thy might - y sword,
Help us to praise. Fa - ther all glo - ri - ous, O'er all vic -
Our prayer at - tend. Come and Thy peo - ple bless, And give Thy
to - ri - ous, Come and reign o - ver us, An - cient of days.
word suc-cess; Spir - it of ho - li-ness, On us de - scend.

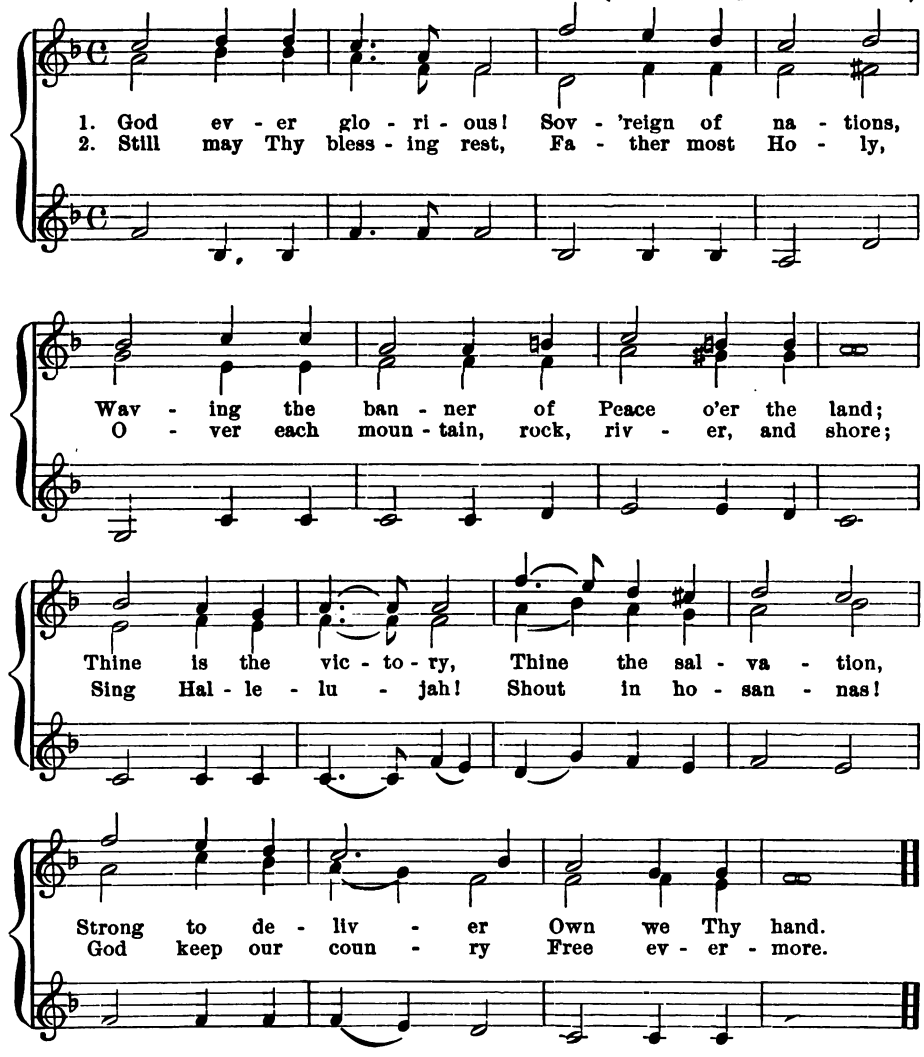
No. 79. Battle Hymn of the Republic.

Words by JULIA WARD HOWE.
(American writer, 1819—.)

1. Mine eyes have seen the glo - ry of the
com - ing of the Lord; He is tram-pling out the vin - tage where the
grapes of wrath are stored; He hath loosed the fate - ful lightning of His
ter - ri - ble swift sword; His truth is march-ing on.
CHORUS.
Glo - ry, glo-ry, Hal-le - lu - jah! Glo - ry, glo - ry, Hal-le - lu - jah!
Glo - ry, glo - ry, Hal - le - lu - jah! His truth is march-ing on.
2. I have seen Him in the watch - fires of a
hun-dred cir-cling camps; They have build-ed Him an al - tar in the
eve - ning dews and damps; I can read His righteous sentence by the
dim and flar - ing lamps: His day is march-ing on.
3. I have read a fie - ry gos - pel writ in
burnished rows of steel: "As ye deal with My con-tem - ners, so with
you My grace shall deal:" Let the He - ro born of wo - man crush the
ser - pent with his heel, Since God is march-ing on.
4. He has sound - ed forth the trump - et that shall
nev - er call retreat; He is sift - ing out the hearts of men be -
fore His judg-ment seat: Oh, be swift, my soul, to an - swer Him! be
ju - bi - lant, my feet! Our God is march-ing on.
5. In the beau - ty of the lil - ies Christ was
born a-cross the sea, With a glo - ry in His bo - som that trans -
fig - ures you and me: As He died to make men ho - ly, let us
die to make men free, While God is march-ing on.

No. 45. God ever Glorious.

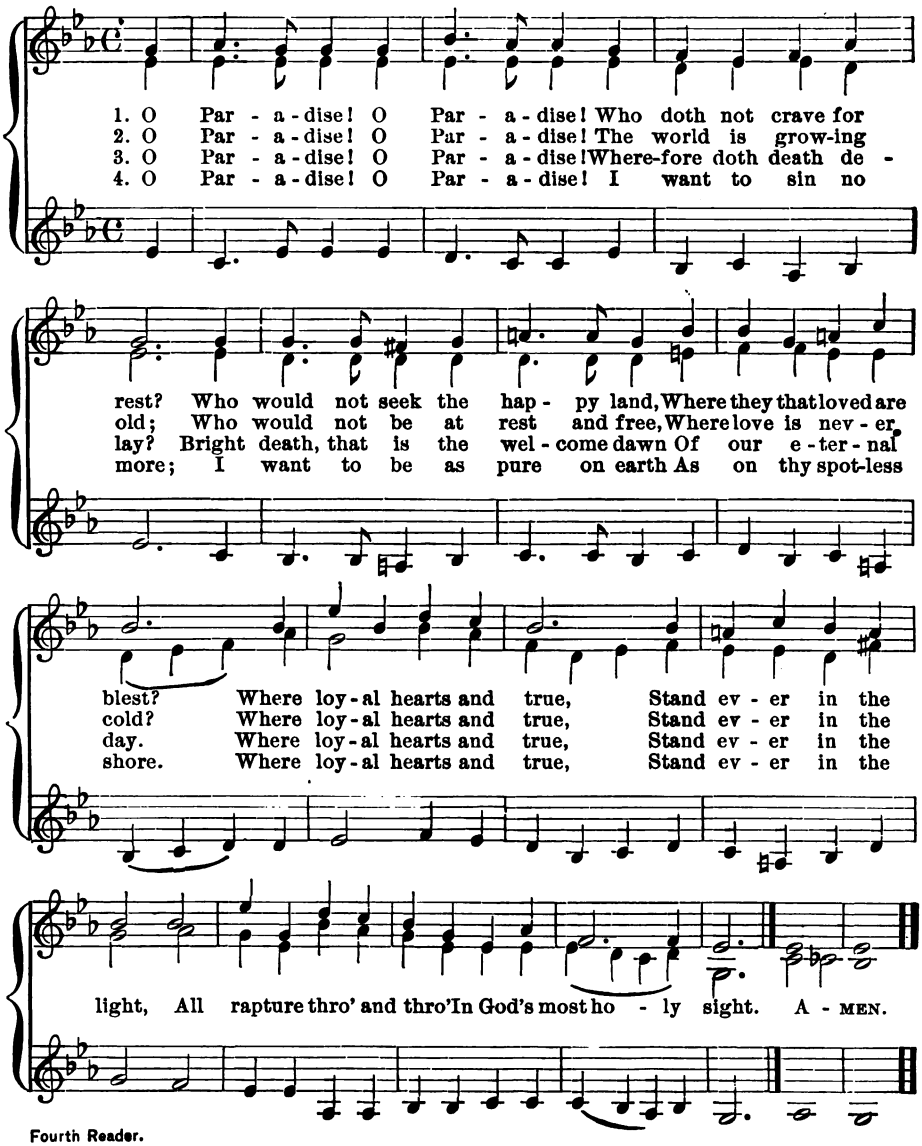
Words by S. F. Smith. (American author, 1808–1895.) (RUSSIAN HYMN.) Music by Alexis T. Lwoff. (Russian composer, 1799–1870.)


1. God ev - er glo - ri - ous! Sov - 'reign of na - tions,
2. Still may Thy bless - ing rest, Fa - ther most Ho - ly,
Wav - ing the ban - ner of Peace o'er the land;
O - ver each moun - tain, rock, riv - er, and shore;
Thine is the vic - to - ry, Thine the sal - va - tion,
Sing Hal - le - lu - jah! Shout in ho - san - nas!
Strong to de - liv - er Own we Thy hand.
God keep our coun - try Free ev - er - more.

No. 81. O Paradise.

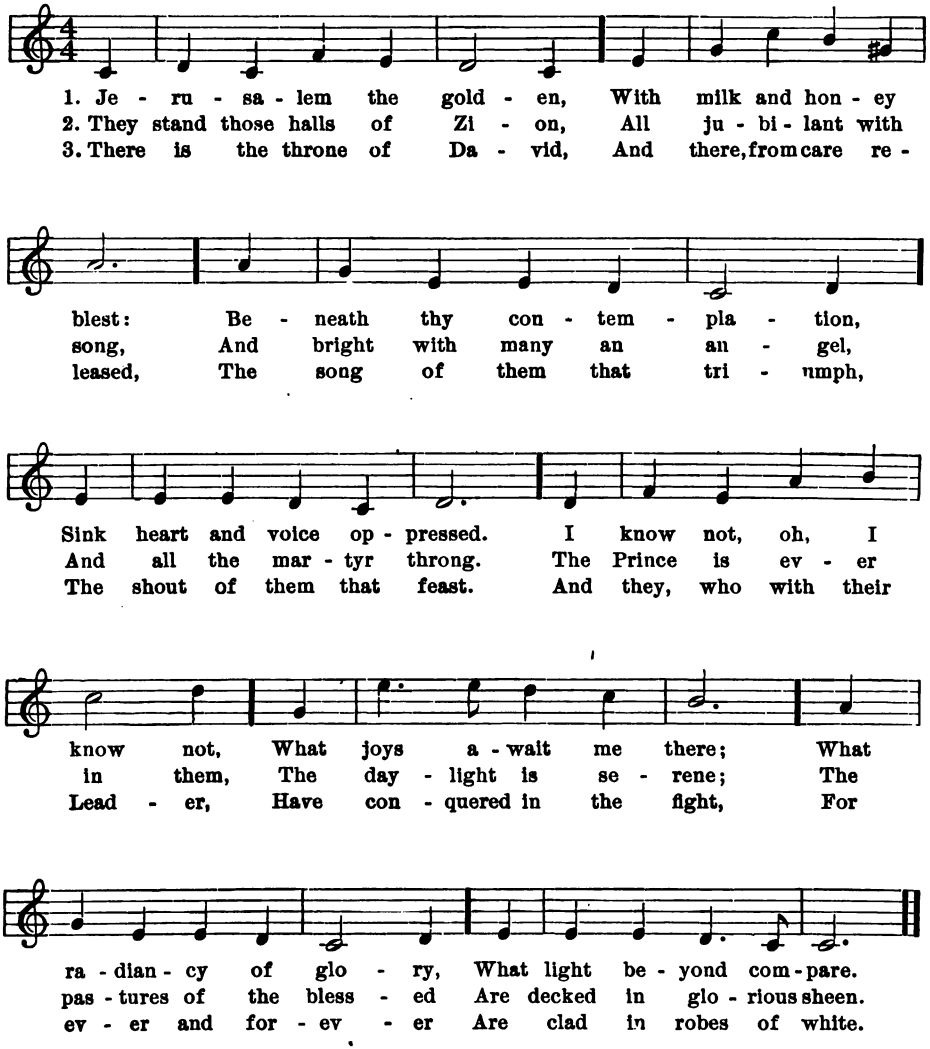
Words by F. W. FABER.
(English writer, 1815–1863.)

Music by J. BARNBY.
(English composer, 1838–1896.)


1. O Par - a - dise! O Par - a - dise! Who doth not crave for
2. O Par - a - dise! O Par - a - dise! The world is grow-ing
3. O Par - a - dise! O Par - a - dise! Where-fore doth death de -
4. O Par - a - dise! O Par - a - dise! I want to sin no
rest? Who would not seek the hap - py land, Where they that loved are
old; Who would not be at rest and free, Where love is nev - er
lay? Bright death, that is the wel - come dawn Of our e - ter - nal
more; I want to be as pure on earth As on thy spot-less
blest? Where loy - al hearts and true, Stand ev - er in the
cold? Where loy - al hearts and true, Stand ev - er in the
day. Where loy - al hearts and true, Stand ev - er in the
shore. Where loy - al hearts and true, Stand ev - er in the
light, All rapture thro' and thro' In God's most ho - ly sight. A - MEN.

No. 82. Jerusalem the Golden.

Words by BERNARD OF CLUNY. ALEXANDER EWING.


1. Je - ru - sa - lem the gold - en, With milk and hon - ey
2. They stand those halls of Zi - on, All ju - bi - lant with
3. There is the throne of Da - vid, And there, from care re -
blest: Be - neath thy con - tem - pla - tion,
song, And bright with many an an - gel,
leased, The song of them that tri - umph,
Sink heart and voice op - pressed. I know not, oh, I
And all the mar - tyr throng. The Prince is ev - er
The shout of them that feast. And they, who with their
know not, What joys a - wait me there; What
in them, The day - light is se - rene; The
Lead - er, Have con - quered in the fight, For
ra - dian - cy of glo - ry, What light be - yond com - pare.
pas - tures of the bless - ed Are decked in glo - rious sheen.
ev - er and for - ev - er Are clad in robes of white.

No. 83. Portuguese Hymn.

Words by JAMES MONTGOMERY. (Scotch poet, 1771–1854.)

Music by J. READING. (English composer, 1645–1692.)

1. The Lord is my shep - herd, no want shall I know; I
2. Let good - ness and mer - cy, my boun - ti - ful God, Still
feed in green pas- tures; safe fold - ed I rest; He lead-eth my soul where the
fol - low my steps till I meet Thee a-bove; I seek by the path which my
still wa - ters flow, . Re - stores me when wand-'ring, re -
fore - fa - thers trod, . Thro' the land of their so - journ, Thy
deems when op - press'd, Re - stores me when wand'ring, redeems when oppress'd.
king - dom of love, Thro'the land of their so - journ, Thy kingdom of love.

No. 84. Praise the Lord.

(AUSTRIAN HYMN.)

Words by Bishop RICHARD MANT.
(British writer, 1776–1848.)

Music by JOSEPH HAYDN.
(German composer, 1732–1809.)

1. Praise the Lord! ye heav'ns adore Him, Praise Him, an-gels in the height; Sun and
2. Praise the Lord! for He is glo-rious, Nev-er shall His prom-ise fail; God hath
moon, re-joice be-fore Him; Praise Him, all ye stars of light! Praise the
made His saints vic-to-rious, Sin and death shall not pre-vail. Praise the
Lord for He hath spok-en; Worlds His might-y voice o-beyed.
God of our sal-va-tion, Hosts on high His power pro-claim;
Laws which nev-er shall be bro-ken, For their guid-ance He hath made.
Heaven and earth and all cre-a-tion, Laud and mag-ni-fy His name.

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